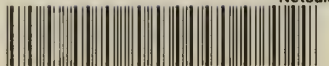


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COLOR PLATE 2

NETSUKE

*The life and legend
of Japan in miniature*

illustrations

author's collection by THOMAS SILLIMAN.

*Gichner and Carnegie Museum collections through
the courtesy of* LAWRENCE E. GICHNER.

根付

NETSUKE

*The Life and Legend of Japan
in Miniature*

by MADELINE R. TOLLNER

~~736.68
T579~~

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preface

THE JAPANESE NETSUKES form a miniature sketch of Japan, her life, her manners, and her quaint customs, unfamiliar to our Western world. The author offers, in all humility, this first attempt in the field of literature; a collection of data, references, and legends on the fascinating subject, with the hope that it will bring about a better understanding and appreciation of his subject to the new collector, and a deeper satisfaction in the possessions that he may have accumulated, to the seasoned collector.

Since the collection illustrated, with a few noted exceptions, is the property of the author, pains have been taken to choose as far as possible those representative of well-known legends, historical events, and phases of everyday life, rather than others of intrinsic merit which relate no particular story.

The preparation of this book has given me the opportunity and the privilege of contact with various authors, collectors, and other well-known authorities without whose counsel and assistance the end may never have been accomplished. I take this opportunity to express to them the thanks and appreciation due for their part in the formation and final achievement of my objective.

My thanks are hereby most gratefully expressed to:

Mr. Yuzura Okada of the National Museum of Tokyo, author of "Netsuke, A Miniature Art of Japan," for his gracious aid and encouragement; Mr. Fumiaki Irisawa, Manager of the Japan Travel Bureau, Tokyo, for his courtesy in permitting the inclusion in this volume of the artist's list as published in Mr. Okada's book; Mr. K. M. Yamaguchi, President of the Fujiya Hotel, Myonashita, Hakone, for his gracious authority to quote passages from the fabulous "We Japanese," composed and published by his illustrious father, the late H. S. K. Yamaguchi; Mr. Reikichi Ueda, author of "Study of Netsuke," printed in Japanese, from which a majority of the artists' names have been translated; Mr. Lawrence E. Gichner, Washington, D. C., author of "Erotic Aspects of Hindu Sculpture," for his gracious allowance of the inclusion of illustrations from his and the Carnegie Museum collections; Mr. Masao Ishida, San Mateo, California, for his valuable and untiring aid with translations, and his encouragement and criticisms which have materially enhanced the readability of the book; Mr. Thomas Silliman of Salinas, whose aesthetic sense and excellent technique have provided the illustrations of the collection in the manner of a work well done; and last, but not least, to Mr. William U. Inman, of Silver Spring, Maryland, to whom I am most deeply indebted, since to him I owe the pleasure of my initial acquaintance with the Japanese netsuke for which I shall be forever grateful.

M. R. T.

Palo Alto, California
October 5, 1953

foreword

An American publication on the subject of the Japanese "netsuke" will undoubtedly serve a most useful purpose as it has been my observation that many Americans have taken an active interest in these articles of Japanese art. This holds true particularly since the end of the war when Americans in Japan, for governmental, military, business, or tourist reasons, found the netsuke a very fascinating subject of study.

It was seven years ago that the author of this work, Mrs. Madeline R. Tollner being impressed by these little articles of Japanese art, started research on the netsuke. Since then she has accumulated a sizeable collection on which she has devoted considerable time and effort in the compilation of this invaluable work.

I believe that Mrs. Tollner is well qualified for this contribution as she has a background in art by training and business, and perhaps more important, the keen enthusiasm of the hobbyist in the field of the subject matter. The author is a native San Franciscan; she attended the Meyer Both School of Art in Chicago, and the Fireside Industries Art Institute of Adrian, Michigan; and she has been a dealer in Oriental antiques since 1946. It is my understanding that outside of the publication, "Netsuke, A Miniature Art of Japan" by Yuzuru Okada, no other publication on this subject matter has been available in this country until Mrs. Tollner's contribution.

I believe her seven years of untiring effort certainly deserves praise. I wish to recommend this precious work not only to the students of Japanese art but also to those interested in the field of art and culture in general.

A handwritten signature in black ink, reading "Yasusuke Katsuno." The signature is fluid and cursive, with a long horizontal stroke at the end.

Yasusuke Katsuno
Consul General of Japan
San Francisco

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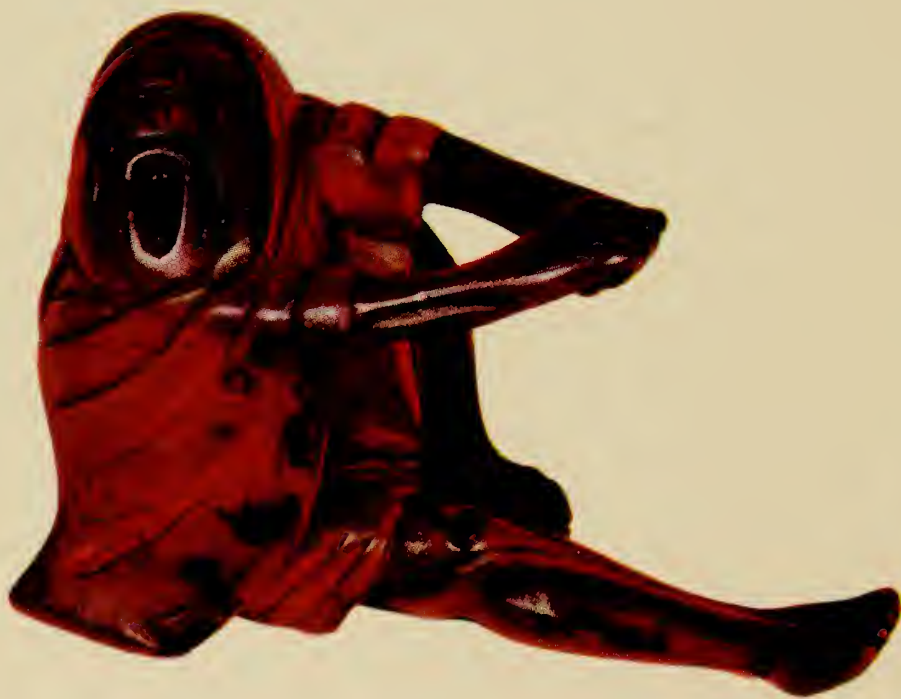
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color plates



COLOR PLATE 1

I. COVER

Dharma stretching, awakening from his long sleep. Wood, red lacquer. Carved in the manner of Shuzan. Anon. h. 1 ½".

Dharma, first Chinese Buddhist, 28th Indian patriarch, 520 A.D., the originator of Buddhist sect known as Zenshu.

II. FRONTISPIECE

"Shichi Fukujin," the seven gods of good luck, namely: Ebisu, also known as Hiruko, the deity of fishermen and tradesmen, carries a fishing-rod and huge *tai* (sea-bream).

Daikoku, the god of wealth, patron saint of farmers, stands or sits on rice bale holding the lucky hammer from which he can shake out anything that the human heart desires.

Benten Sama, the only woman among the seven gods, representing art, literature, music and eloquence, plays on the *biwa*, her favorite instrument, generally accompanied by a serpent.

Bishamon, the god of militarism, clad in armor from crown to toe, carries long spear and a toy pagoda which signifies his dual role of religious missionary and warrior.

Hotei, god of happiness, distinguished by his huge protuberant abdomen, which indicates a largeness of soul and an inward wealth of resources, characteristic of a man who has attained the wisdom of Buddhism.

Fukurokujin, a deity with a short trunk and shorter legs and a pre-naturally long head, longer than his legs. A Chinese philosopher, he was able to "live on the mists of heaven and the dews of earth," and could prophesy events and perform miracles to the improvement of mankind.

Jurojin, the god of longevity, a venerable old man with snow-white beard carrying a *shaku*, holy staff, to which is tied a scroll containing all the wisdom of the world, accompanied by either a crane, stag, or tortoise.

Okimono.

Ivory, tinted with color and gold. Sgd: Ryoko (M 19th century) h. 1 ½".

- III. 7 Demon, *oni*, emerging from a drum. Wood with red lacquer. Anon.
- 157 "Sambiki saru" the Monkey Triad. Lacquer, orange and gold. Anon.
- 203 *Oni* climbing the side of *mokugyo*, Buddhist bell or drum. Ivory stained red. Sgd: Hakuun (L 18th century).
- 63 King Yama of the Dead wearing Chinese crown. Lacquer, brown and red. Anon.



COLOR PLATE 3

illustrations (BLACK AND WHITE)

plates

PLATE I (left to right)

Inro, black lacquer, gold figures *Karako-asobi* (Chinese children at play); *ojime*-agate, netsuke-bone.

Inro, bronze lacquer, gold figure *Kosekiko*, Prince of the Yellow Stone, on his horse; reverse side, Choryo, holding *Kosekiko's* shoe which he has recovered from the dragon; *ojime*-agate, netsuke-wood, ox with *bokudo* (herdsboy).

Inro, gold *nashiji*, bird on branch, sgd: Hoyu (E 18th century); *ojime*-ivory, etched design of pine tree and *Inari Torii*, with metal-liner cord-runner: netsuke-turtle with lotus-bud on inverted lotus leaf, stained ivory, sgd: Oyosai (2¼"x3¼").

Inro, ivory, carved figure of *Hotei* (Chin. Pu-tai), one of the seven deities of good fortune, with his bag, *sensu* and staff, sgd: Koyu (Takatoshi). *Ojime*-ivory, carved flowers and leaves: netsuke-ivory, seated *Dharma*, sgd: Gyo-koichi (3⅞"x2¼").

PLATE II

Inro, gold lacquer, butterflies of gold-leaf and mother-of-pearl: *ojime*-coral: netsuke-ivory manju, with etched design of 16-petalled chrysanthemum, *Ocho* and *Mecho*, the male and female butterflies, insets of jade, lapislazuli, coral and mother of pearl, sgd: Akikane (3"x3").

PLATE III

Inro, gold lacquer, design of 16 gold and black horses, trees and mountains: *ojime*-amber: netsuke-horse, ivory, sgd: Ikkosai (1805-76). (h. 1⅞") (inro 2"x2⅞").

PLATE IV

Tobacco-pouch, silver and gold thread brocade, suede-lined, with silver fittings: *ojime*-carved silver, 10-strand chain: netsuke-*kagamibuta*, ivory, silver lid, carved dragon (d. 2") (pouch 5¼"x3½").

PLATE V

Black lacquer netsuke chest, gold crest of Tokugawa family (three asarum [hollyhock] leaves), silver mountings, 9 drawers, top tray for inro. Ht. 16¾", wid. 15½", dp. 12", diam. of mon. 2⅞".

Mythological, Legendary and Historical

MYTHOLOGICAL, LEGENDARY AND HISTORICAL

1. Boy bursting his way out of jar. (Totosai)
2. Benkei, in a *hora*-shell. (Anon)
3. Chokwara and his horse emerging from gourd. (Chokusai)
4. Daikoku with his bag (Anon)
5. Daikoku and bag, a mask on his head. (Anon)
6. Demon climbing a coral tree. (Tomochika)
7. Demon emerging from drum (color plate #3). (Anon)
8. Demon kneeling in tub. (Getsusen)
9. Four Demon supporting floating coral stump. (Shinkei)
10. Dharma with skeleton of woman. (Saigyoku)
11. Dharma seated, in meditation. (Signed)
12. Dharma awakening, with attendant. (Ryoko)
13. Ebisu with his companion, Daikoku. (Seiko)
14. Emmo O, Regent of Hell, with *oni* (Shigeyuki)
15. Fukurokujin with three children (Masakazu)
16. Hayabito-no mai, dancers with dog-masks. (Sazan)
17. Hikoshichi Omori, with female *bannya*. (Hoichi)
18. Hotei in boat. (Myogyokusai)
19. Hotei with staff. (Anon)
20. Hotei, Benten Sama and Daikoku. (Gyokushi or Tamayuki)
21. Hotei and child playing *karuta*, inside his sack. (Masami)
22. Hanasaka Jijii admiring box of flowers. (Munetomo)
23. Isunhoschi, "the one inch boy" in tea bowl. (Munetomo)
24. Jurojin with long-tailed mooke at knee. (Ko [seal])
25. Kiyohime with temple bell (Gyokuzan) (w/seal)
26. Kwan U, Chinese God of War, on horse. (Tadatoshi)
27. Kwan Ki Tan, with three children in a Citron-root. (Anon)
28. Momotaro, "The Peachling" in peachstone. (Karaku)
29. Momotaro, with his foster-parents. (Kosai)

30. Momotaro in peachstone, with Daikoku (Masayuki II)
31. Momotaro bidding his foster-parents farewell (Gyokuzan)
32. Old woman of "the Three Road River" (Kazuyuki)
33. Oni, weeping, on the giant severed arm of demon (Anon)
34. Oni with staff, child on shoulder (Savage Colln.) (Anon)
35. Oni, under Shoki's big hat (Ikko)
36. Ono-no-Tofu watching toad under willow tree (Minko)
37. Princess Tatchibane-no-mikoto slaying dragon (Masayuki)
38. Raiden, the Thunder God, with *oni* (Ikko)
39. Raiden beating on his thunder drum (Anon)
40. Shishi-dance (Chounsai Jugyoku)
41. Skeleton and wrestler engaged in *udeoshi* (Masanobu)
42. "Shitakiri suzume," the tongue-cut sparrow (Anon)
43. Tanuki, the badger, giving drum recital (Tomonobu)
44. Tanuki, disguised as peasant (Tomofuyu)
45. Futen, the Wind God, hurrying on a cloud (Ryumin)
46. Fukusuke, the hunchbacked sage (Tomochika)
47. Yamabushi carrying huge temple bell (Sanko)
48. Sennin meditating in bamboo grove (Anon)
49. Urashimataro returning from Ryujin's palace (Anon)
50. Urashimataro on back of huge *mooke* (Gyokushin)
51. Shitendoji, bad man of the mountains (Gyokushin)
52. Shiokumi, old man with white beard (Gyokushin)
53. Choryo on dragon's back with shoe of Kosekiko . . . (Masatomo)
54. Hotei recumbent with a child and a rat (Tomoyoshi)
55. Hotei peeping out of his bag (Minkoku)
56. Oiran, the beauty of Yoshiwara, with devil (Itsumin)
57. Karasu-tengu hatching from a shell (carved by Kazu)
58. Demon seated in contemplation of jewel (Anon)
59. Ashinaga, Longlegs, with *tako* (Anon)

60. Crawling Shiro with long-tailed rat on back. (Anon)
61. Dharma in meditation. (Anon)
62. Okonino-no-shino-mikoto with his bag (Anon)
63. King Yama, guardian of Hell (color plate). (Anon)
64. Shojo. (Masatomi)
65. Skeleton (death) choking wild dog. (Sukenaga)
66. Choun, Chinese general. (Anraku)
67. Darumma-ningyo. (Anon)
68. Sennin Tekkai (Iron Crutch). (Issai)
69. Shiro seated on Daikoku's mallet. (Mitsuhiro)
70. Oiran, the beautiful courtesan, admiring her *mage*. (Ikkosai)
71. Shoki, the demon-quellor, with demon on his hat. (Shuko)
72. Sennin with leaf-collar holding *hossu*. (Anon)

daily life

DAILY LIFE

73. Four blind masseurs with dog (Yoshimitsu)
74. Man trimming *bonsai*, dwarfed tree (Matsuaki) or (Shomei)
75. Young boy copying lessons with *fude* (Sosui)
76. Recumbent child with bell on cord (Koyu)
77. Woodcutter splitting stump with ax
(H. Johnson Colln.) (Shibaizumi)
78. Sarumawashi, monkey-showman, with monkey
(E. L. Savage Colln.) (Anon)
79. Holy man splitting a gourd with knife (Carved by Gyoso)
80. Two lovers embracing under outspread *yago* (Anon)
81. Seated man with child and Daruma toy (Kazayuki)
82. Seated child with *shishi*-mask at feet (Anon)
83. Plump child holding drum to ear (Genko)
84. Fisherman securing octopus tentacle with rope (Jugyoku)
85. Fisherman with huge octopus tentacle (Sanko)
86. Kneeling woman paddling material on roll (Masatsugu)
87. Kneeling Buddhist priest, ear to *mokugyo* (Anon)
88. Holy man grimacing at bowl of food at feet (Mi-wa)
89. No dancer, with ivory female mask on back of head . . . (Garaku)
90. Angry old blind man attempting to capture a rat (Minko)
91. Child holding *shishi*-mask with drape (Anon)
92. Child holding a *kitsune*-mask (Mitsutoshi)
93. Priest reading from an open book (Gyokushi)
94. Sword dancer, with sword and *sensu* (Shinkeisai)
95. Group of four masked actors (Joryu)
96. Family group, man and woman, with child (Shugyoku)
97. Hakushiki performing *Sambaso*, Earthquake-dance (Anon)
98. Kneeling priest wearing *kitsune*-mask (Anon)
99. Man boosting companion atop of a tabouret (Saki)

100. Soshi, Chinese philosopher, with his dog
(G. L. Savage Colln.) (Anon)
101. Manzai, Shinto dancer, with *sensu* and drum (Masanaga)
102. Six boys at play on huge conch-shell (Anon)
103. Child with animal toy (Masayuki III)
104. Man with child gaming at *go*-table (Norishige)
105. Small boy, Daikoku and Okame mask (Kazuyuki)
106. Jovial Dutchman (Anon)
107. Man in grass skirt, smoking pipe (Anon)
108. Holy man with *sensu* and *hossu* (Minko)
109. Lantern-maker (Gyokushin)
110. Ame, candy, peddler (E. L. Savage Colln.) (Gyokushin)
111. Shishi-dancer with mask (Masayuki II)
112. Zori, sandal, maker (Gyokushin)
113. Man carrying lantern and parasol (Masayuki III)
114. Kyogen actor wearing Hyottoko-mask (Masayuki III)
115. Shishi-mai, street actor (E. L. Savage Colln.) (Masayuki III)
116. Boy with turtle and shell, wearing Dutch hat (Yukimasa)
117. Child with mallet, in Hotei's sack (Shorea)
118. Kakkyo digging out a gold kettle (Shumin)
119. Fisherman tying *hamaguri*-shell (Kogyoku-Anrakusai)
120. Buddhist Rakan with *hossu*, seated in bowl (Shuzan)
121. Three wrestlers (Masayuki)

animals

ANIMALS

122. Bear balancing his body on a shell (Sa w/seal)
123. Bird on swing, in cage (Anon)
124. Chick, emerging from shell (Hogyoku)
125. Cicada on a twig (Anon)
126. Crab (Heike-crab), on a shell (Anon)
127. Deer with spotted coat, recumbent (Anon)
128. Dog, female chin, with cub (Anon)
129. Dog with ball (Anon)
130. Dog, *kame*, with ball (Anon)
131. Wild dog, *kame*, with skull (Anon)
132. Dog with ball (Tomomitsu)
133. Dog, emaciated, with cub (Tadatane-Kinryusai)
134. Pair chin cubs (Masanao)
135. Dragon coiled inside of pumpkin (Masanao)
136. Fox, kitsune (Ikkosai)
137. Frogs, five on a sandal (Anon)
138. Frog on a scroll (Masanao)
139. Frog on a lotus leaf (Anon)
140. Fish and lobster in rice basket (Tomoyuki)
141. Horse grazing (Anon)
142. Horse, feet together (see Plate IV) (Ikkosai)
143. Horse with man currying his flank (Kagetoshi)
144. Horse with monkey on back (Iba-shin yen) (Anon)
145. Lion, *shishi*, Chinese seal (Seal)
146. Lion, *shishi*, Chinese seal (Seal)
147. Lion, with ball in cage (Masamitsu)
148. Monkey in coat, holding Peach of Longevity (Anon)
149. Monkey contemplating his thumb (Anon)
150. Monkey, female with babe (Masanao)

151. Monkey- white-faced..... (Masatsugu)
152. Monkey with peach..... (Mitsukuni)
153. Monkey climbing on rocks..... (Sadatoshi)
154. Monkey with fruits..... (Anon)
155. Monkey on shell, with octopus on under-side..... (Shomin)
156. Pair slender monkeys upholding peach..... (Eiitsu) or (Eiichi)
157. Monkey triad "*Sambiki saru*" (Color Plate 3)..... (Anon)
158. Monkey with huge bamboo-shoot on back (Anon)
159. Octopus on shell, minute scene reverse side..... (Chokusai)
160. Octopus on bucket..... (Anon)
161. Ox, ushidoji, "The return on oxback"..... (Masakazu)
162. Ox with bukudo, "The catching of the ox"..... (Toyomasa)
163. Ox with bokudo, "The docile ox"..... (Anon)
164. Ox with bokudo, recumbent (E. L. Savage Colln.)..... (Anon)
165. Woman on oxback "*Ushi no toki mairi*"..... (Masayoshi)
166. Pheasant, kigusu, perched on tree-stump..... (Matsuaki)
167. Rabbit with persimmon..... (Okatori)
168. Rat on rice basket..... (Anon)
169. Rat on pumpkin (E. L. Savage Colln.)..... (Anon)
170. Rat perched on side of Daikoku's mallet..... (Naohiro)
171. Rat perched on coiled rope..... (Anon)
172. Snail on an eggplant..... (Seizan)
173. Snake encircling a turtle (Anon)
174. Snake emerging thru the eye of a skull..... (Anon)
175. Tiger with two cubs..... (Hakuryu-Miyasaka)
176. Tiger with monkey on back..... (Unsa)
177. Toad (Masanao)
178. Turtles, five in a pile..... (Ikkan)

plant life

PLANT LIFE

- 179. Bamboo shoots. (Anon)
- 180. Bamboo shoots with snail. (Masatsugu)
- 181. Beanpods. (Anon)
- 182. Chrysanthemum, 16-petalled, manju. (Anon)
- 183. Chrysanthemum and butterflies (Plate II). (Akikane)
- 184. Four hamiguri-shells with bee. (Hideharu)
- 185. Lotus pod with rattling seeds. (Anon)
- 186. Lily (tiger-lily) root. (Kohosai)
- 187. Onions, group of six. (Masanao)
- 188. Fruitstones, or ginnan nuts. (Masatami)
- 189. Lotus root (Anon)
- 190. Peaches on stem (Anon)
- 191. Peach on stem. (Anon)
- 192. Mushrooms. (Signed)

inanimate objects

INANIMATE OBJECTS

- 193. Skull with snake. (Anon)
- 194. Skull (Hanaoshi)
- 195. Skull. (Anon)
- 196. Warrior's saddle (Anon)
- 197. Wood-plane. (Tomochika)
- 198. Tobacco-pouch with intro. (Masakazu)
- 199. Mask box with two masks on lid. (Anon)
- 200. Matchlock gun. (Murasada)
- 201. Matchlock gun (Gur)
- 202. Mokugyo. (Anon)
- 203. Mokugyo with *oni* (Color Plate IV). (Hakuun)
- 204. Box. (Hanaoshi)
- 205. Taboret. (Anon)
- 206. Manju, Hotei with *bossu*. (Garaku)
- 207. Kagamibuta, dragon lid. (Anon)
- 208. Kagamibuta (Anon)
- 209. Kagamibuta. (Carved by Mitsunaga)
- 210. Kagamibuta. (Anon)
- 211. Ryusa, Tawara Toda and Oto hime). (Koku) (Kokusai)
- 212. Ryusa, flying bird and flowers. (Anon)
- 213. Ryusa, animal in Dutch shoes. (Anon)
- 214. Manju, etched scene. (Anon)
- 215. Manju, porcelain leaves. (Anon)
- M216. Crest, *mon* (Anon)

mask-netsuke

MASK-NETSUKE

- 216. Buaku-mask (Banko)
- 217. Buaku-mask (Tairi)
- 218. Buaku-mask (Minko)
- 219. Demon-mask (Masatomo)
- 220. Demon-mask (Hanaoshi)
- 221. Demon-mask (Yoshiki)
- 222. Demon-mask (Anon)
- 223. Demon-mask (Deme Uman)
- 224. Demon-mask (Deme Saman)
- 225. Demon-mask (Koichi)
- 226. Demon-mask (Anon)
- 227. Daikoku-mask (Anon)
- 228. Ebisu-mask (Anon)
- 229. Hannya-mask (Deme Uman-Tenkaichi)
- 230. Hakushiki-mask (Banko)
- 231. Hyottoko-mask (Anon)
- 232. Hyottoko-mask (Anon)
- 233. Hyottoko-mask (Shoichi)
- 234. Hotei-mask (Deme Joman)
- 235. Kitsune-mask, fox (see #98)
- 236. Kurohige-mask (Anon)
- 237. Male-mask (Deme Uman)
- 238. Kobeshimi-mask (Deme Joman)
- 239. Namanari-mask (Deme Joman)
- 240. Nakizo-mask (Deme Saman)
- 241. Okame-mask (Anon)
- 242. Okame-mask (Shogyokusai)
- 243. Okame-mask (Seiko)
- 244. Okame-mask (Anon)

- 245. Okame-mask (Deme Joman)
- 246. Okame-mask (Shuzan)
- 247. Okame-mask (Niko)
- 248. Okame-mask (Tamiyuki)
- 249. Okina-mask (Koitsu)
- 250. Okina-mask (Gumon)
- 251. Okina-mask (Anon)
- 252. Ogre-mask (Anon)
- 253. Oba-sute-yama-mask (Carved by Deme)
- 254. Old man-mask (Shiogyoku)
- 255. Ofuku-mask (Shoichi)
- 256. Group of six masks (Ikkosai)
- 257. Group of seven masks (Yoshiyuki)
- 258. Group of nine masks (Kikukawa)
- 259. Hannya-mask (Deme Uman)
- 260. Comical-mask (Kakei)
- 261. Tengu-mask (Mitsuhiro)
- 262. Male-mask (Banko)
- 263. Male-mask (Deme Uman)
- 264. Angry warrior-mask (Anon)
- 265. Distressed male-mask (Banko)
- 266. Angry warrior-mask (Anon)

*illustrations from the Gichner Collection,
Washington, D. C. (artists' names omitted)*

ILLUSTRATIONS FROM THE GICHNER COLLECTION,
WASHINGTON D. C. (Artists undetermined)

- 267. Rats in pile
- 268. Monkey polishing nose of *Saruta hiko*
- 269. Karashishi with babe
- 270. Amma massaging Hotei's back
- 271. Rat on a vegetable
- 272. Mermaid caressed by *tako*
- 273. Kiyohime with temple bell
- 274. Yoshisada's horse with groom
- 275. Boys engaged in game

PLATE 12 (left to right)

- top* Shoki with two *oni*
 Sennin in Chinese garments
 Oniwaka (Benkei, as a boy), with carp
 Kagura dancer in *kitsune-mask*
 Benkei carrying the Miidera bell
- mid.* Priest with itinerant tinker and teapot
 Group of *hamiguri*-shells
 Carp floating in waves
 Child at table brush-writing
 Woman bathing beside tub
- bot.* I no shishi in combat
 Choryo and Kosekiko, Prince of the Yellow Stone
 Karashishi
 Amma the blind masseur
 Box with Okame and Hannya-masks

PLATE 13 (left to right)

- top* Buaku-mask
 Female mask
 Male-mask
 Angry warrior-mask
 Okina-mask
- 2nd* Awabi-diver with crab
 Quail
 Hatching chick
 Horse, recumbent
 Monkey peering thru magnifying glass
- 3rd* Long-tailed hare
 Hagaromo, the Angel who came to Earth
 Tiger in bamboo
 Emma O, Regent of Hell
 Octopus
- 4th* Sumo wrestlers
 Dog
 Deer on pedestal
 Woman with two boys
 Frogs and skull

PLATE 14 (left to right)

- top* Oni with pincers
 Fox
 Man and child playing Blind-man's bluff
 Daikoku polishing his mallet
 Plover on a twig
- 2nd* Fruit with worm
 Odori-dancer with Dojiji

- Darumma-ningyo
 Monkey and gourd on catfish
 3rd Frog on stump
 Sennin
 Blind man and rat
 Boar
 4th Hannya with bowl on tray
 Sleeping man on *tatami*
 Snake and tortoise
 Bamboo-shoots

PLATE 15 (left to right)

- top Hare pounding rice cakes on moon
 Hare
 Shoemaker polishing *geta*
 Boy and *darumma-ningyo*
 2nd Wrestler
 Rowboat and figures in *hamaguri*-shell
 Rakan with staff and *kasa*
 Monkey with finger in shell
 3rd Shoki the demon-quellor
 Kakkyo with wife and child, and the gold kettle
 Carp balanced on fins and tail
 Kyoshi and companion with carp

PLATE 16 (left to right)

- top Honeycomb with larvae and bees
 Roshi with spotted deer
 Uzume fondled by *tako*
 Sparrow with feathers in beak

- 2nd Kanshin crawling between his companion's legs
Boy with Dutch hat
Woman in kimono
Man with huge *darumma-ningyo*
- 3rd Emmo O seated on *waraji*
Fisherman on *hamaguri*-shell
Emma O in tub
Farmer laughing heartily

*illustrations from collection in
Carnegie Museum, Pittsburgh, Pa.
(courtesy of Laurence Gichner)
(artists' names omitted)*

ILLUSTRATIONS FROM COLLECTION IN
CARNEGIE MUSEUM, PITTSBURGH, PENNSYLVANIA
(Courtesy of Laurence Gichner)

276-290 incl.—

- 276. Priest with *mokugyo*
- 277. Dharma awakening
- 278. Kawasu demonstrating "Kawasu's throw"
- 279. Monkey beating drum
- 280. Monkey Triad
- 281. Street acrobat
- 282. Man with back-scratcher
- 283. Monkey with magnifying glass and peach
- 284. Sumo wrestler dragging huge gourd
- 285. Priest wearing *kitsune*-mask
- 286. Benkei carrying the huge bell of Miidera
- 287. Priest carrying a huge Daruma-ningyo
- 288. Peasant with gourd strapped on his back
- 289. Peasant with stick
- 290. Ben ten Sama, Fukurokujin and child



PLATE 1



PLATE 2



PLATE 3



PLATE 4



PLATE 5

chapter one

netsuke



#198 KINCHAKU, OJIME AND NETSUKE, IVORY
BY MASAKAZU

Netsuke (pron. netske) a toggle.
(ne- root, tsuke- to fasten)

IT HAS BEEN ESTABLISHED that the netsuke, or a form thereof, has existed since the Ashikaga period (1394-1573), although the form, previous to that time, is unknown. Such toggles used were probably bone or wooden pieces, not necessarily carved, supplanting the twisted root of the wisteria known to have been used for this purpose. The root, or piece, was attached to a cord and tucked under the girdle, *obi*, from which were suspended the water gourd, or due to the absence of pockets in the Japanese garment, various other objects known as *koshi-sage* (things hanging from the waist), or *sagemono* (hanging things), then in popular use.

Before the Restoration (1868), the universal dress in Japan, worn by men and women alike was the *kimono*, a word indicating dress in general. The kimono was a garment devoid of pockets, of a long flowing nature varying in style and material, gathered in at the waist-line with a girdle, *obi*. The *obi*, worn simply at the waist of the

male, was more elaborately designed for the female garment, being some four and a half yards in length, and twelve inches wide, which was folded lengthwise and wrapped around the body several times, finally forming a huge padded bow at the back.

The men customarily carried small light objects in the wide sleeves of the garment, whereas the women used the padded bow and the slit which was formed by the fold of the *obi* for this purpose. When it became customary to carry on the person various articles in daily use, these items were provided with carrying strings, and tucked into the sash. Small personal articles such as writing implements, *yatate*, a box to hold seals, *inro*, a purse for coins, *kinchaku*, paper handkerchiefs, and later, the tobacco-pouch and pipecase were worn suspended from the *obi* by a double cord usually held together by a small sliding bead, *ojime*, and held firmly in the sash by the use of the *netsuke*.

It is not definitely known when the *netsuke* first came to be attached to the pouch, or the *inro*, but it is assumed to have been during the latter half of the 16th century, which was about the time that these articles came into vogue. Previous to this time small gourds had been widely used for this purpose, and even after the *netsuke* came into popular use, the custom of using gourds continued.

chapter two

history

IN THE YEAR 1603, after a period of civil war lasting almost five hundred years, an era of peace descended upon Japan under the rule of the Tokugawa Shogun Iyeyasu (pronounced E-yay-yasu), (b. 1542, d. 1616), the founder of the Tokugawa Shogunate. From this time on to the Restoration (1603-1867), the country was closed to trade with the outer world and her people relaxed in a period of deep peace. Henceforward, the arts and crafts of Japan flourished as they never had before, and the first active period of netsuke carving began, lasting until the end of the Hōei period (1710).¹

Brockhous, in his delightful book on netsuke, tells us:
“Iyeyasu, the first Tokugawa, had definitely brought to an end the five hundred

¹Stig Roth, *Netsuke ur Samling*, Salomon Sorenson, p. 37.

year war; but the wild, daring, war-like spirit remained within many who had spent their entire life preparing for war, and fighting. It was therefore necessary to create some sort of diversion, and Iyeyasu, who was one of the more thorough students of human nature, suggested the development of art for the preservation of peace. However, he made certain rules which maintained the desire for war-like glory and ability, so that Japan, after two hundred and fifty years of absolute peace, still retained its reputation as a thoroughly war-like nation. And during all that time every branch of art and literature flourished. This is the accomplishment of a single man whose like no other country has ever produced. The most beautiful things that Japan ever created and that show the most complete development of nature and art, are the temples of Nikko, which have been consecrated to the memory of this man."²

Hidetada, the second Tokugawa shogun, in 1617, issued an edict directed against the Christians, making it compulsory for every house to display the image of at least one of the Buddhist deities.³ This edict, no doubt, had much to do with the many beautiful figure netsuke, *katabori*, produced at this time. However, the universal use of tobacco and the demand for pouches and pipe-cases, in the closing years of the 18th, and early years of the 19th century provided the impetus for the more ornate *netsuke* and *okimono* that appeared from that time on.

The second flourishing period of the netsuke existed between the Shotoku (1711-15), and the Horeki (1751-63) periods, and thereafter, through the Meiwa period (1764-71), to the Bunkwa period (1804-17), when the culture and creative art of the nation arose to its highest point, bringing us to the end of the second period of the netsuke art.

²Albert Brockhous, *Netsukes* (translated by M. F. Watty), p. 82.

³T. Volker, *The Animal in Far Eastern Art*, p. 4.

The millions of inhabitants of old Japan used and consumed millions of netsuke over the years, resulting in increased activity and production among the *netsukeshi*. The *inro* (adopted as medicine or stamp boxes, during the Kei-cho period [1596-1611]), having become a necessity and an increasingly fashionable part of a gentleman's attire, was now worn in all classes of society, and the demand for its accessory, the *netsuke*, induced a veritable beehive of activity among the carvers.

Many of the famous metal, ivory, and wood-carvers of the day turned their efforts to the making of these exquisite ornaments as a hobby. Numerous workshops were opened under the supervision of master-carvers, each with his following of pupils favoring his distinctive type and style of carving. The increased demand created a flourishing business in miniature sculpture; netsuke were ready-made, or made to order, dependent upon the taste and the purse of the purchaser.

It is thought that the *inro*, in the style that it is now known, was first produced somewhere around the middle of the 16th century.⁴ Earlier, in the Muromachi period, small boxes consisting of three or four compartments, each fitting compactly into the other, were used to store seals.

From Brockhous we get the following concise interpretation of the *inro*:

"The last named object (namely *inro*), judging from its name (*in*- seal, stamp, *ro*- small basket), originally must have been a container for a seal, a key, and also money. The custom of stamping a signature on a document, in order to assure its genuineness began during the first years of the 17th century. Later on it became a requisite for the validity of all contracts, and from the beginning of the Tokugawa

⁴Yuzuku Okada, *Netsuke, A Miniature Art of Japan*, p. 25.

period, all legal papers had to be sealed by the head of the family whether they concerned him, or any other member of his household. Ever since that time the seal and pad have belonged to a class of ever-ready articles used by every merchant, doctor, employee, etc.”⁵

The *inro* was flat and rounded in shape, consisting of four or five horizontal compartments, threaded on carrying strings which ran through each of the compartments at the end, fitting them securely together when pulled up tautly by the *ojime*, bead. The idea came to some one of the time, that a box of this nature and size, with its snugly fitting tiers, or compartments, would prove serviceable for use as a “hanging-thing,” in which one could conveniently carry medicines, such as pills, or aromatic conserves of such ingredients as myrrh, dragon’s blood, musk, cinnamon, ginseng, liquorice, and the like.

Thus, the *inro* was devised, commonly having four trays, sections, or boxes, with a top lid, occasionally, with but one section, and rarely, with up to seven, each of the sections fitting so perfectly into the other with perfect precision and matching design that they were capable of transposition.

This practical little hanging-thing was adopted by the *Samurai*, and records show that the *inro* was used as such, along with the *kinchaku*, in the early Edo period (17th century), when it was worn, together with a leather pouch, by Tokugawa Iyeyasu, the founder of the Tokugawa regime, when he went hawking.⁶ At this time it was customary to use a gourd as a toggle, or, a string was run through Chinese seals, which were imported from China. These small carvings were also in popular use as netsuke, to the extent that many netsuke were carved in the likeness of a seal, the stem most generally

⁵Brockhous, *op. cit.*, pp. 78-79.

⁶Okada, *op. cit.*, p. 25.

being carved in the form of *karashishi*, Chinese lion, with the cord being threaded through a natural aperture (#145). The *itoin*, thread-seal, were made of stone, or of metal, in many different forms, with natural openings through which a cord could be inserted.

Some time previous to 1570, tobacco was introduced into Japan, and the cultivation of the tobacco-plant is said to have started around 1605, by which time the smoking habit had become widespread, necessitating the carrying of a receptacle, or pouch, to hold the tobacco. Later, about the middle of the 18th century, the tobacco-pouch came into general use, with the netsuke to support it from the girdle.

While the pouch was not favored by the *Samurai*, it found great favor with the general classes, first being adopted by the merchants, with many of whom it became a passion, large sums being willingly spent on its materials, and ornate fittings, according to the taste, and the size of the pocketbook. The popularity of the ornament spread rapidly to others, the workmen, the artist, the gambler, and finally, the populace in general. The demand was then for *netsuke* of the finest quality, and many were manufactured, while such semi-precious stones as coral, lapis, agate, amber, jade, and many others were used for *ojime*.

The Genroku era (1688-1703), a period of luxurious and extravagant living throughout the country, brought about by the political and social developments of the Tokugawa shoguns, and the luxury demanded by their successors, starting with *Iyemitsu*, in the year 1623, is responsible for the great perfection shown in the art creations of the time.⁷ In practically every field of art, the Japanese artists suc-

⁷*Ibid*, p. 27.

ceeded in surpassing the rest of the world, beginning with the end of the 17th century, excelling in the art of painting, carving in wood and ivory, wood-printing, potteries, and lacquer-ware.

Lacquer *inro* of exquisite design, lavishly adorned with powdered gold (*nashiji*), were in fashion, and to match them, equally elaborate netsuke of artistic excellence were produced. Greater care was lavished on detail, and execution of form, by the artist, in his endeavor to fashion his works as close to nature as was possible, with the result that the subject, either human or animal, was depicted in its characteristic attitude, with an amazing illusion of reality. While the netsuke produced in the earlier years of the 18th century had been rather simple of line, oftentimes crude in workmanship, they now blossomed out into ornaments of great beauty, in a wide variety of forms.

It was during this period that a unique style was developed by Ogawa Haritsu (1663-1747), of Edo (Tokyo), by the inlaying of lacquer-ware with porcelain, shell and jade, then decorating it with gold, which method he applied to his netsuke with great success. Another famous artist, Hasegawa Ikko, also achieved renown with his wood netsuke of human figures, also of bamboo, which he inlaid with dyed ivory, or with rare foreign woods.⁸

The third period of netsuke productivity began with the Bunsai period (1818-29), and continued through the Kayei period (1848-53). It is said that the greatest number of netsuke in existence were carved within this third period.⁹

Around the turn of the century, the peak of their popularity had been reached, and so continued until 1868, when with the fall of

⁸*Ibid*, p. 60.

⁹*Ibid*.

the Tokugawa regime, and the Restoration, the Meiji government came into power. There had been a state of political agitation for years, and the Restoration was not an unexpected event. The country was divided into two factions, one believing that the Imperial power should embrace both sacred and secular duties, the other of the opinion that all national burdens should rest on the shoulders of the sacred emperor.¹⁰

Meanwhile, the marked improvement in design and technique of netsuke-carving heightened the demand, and during this third period the netsuke came into its own in the field of industrial art. Numerous regular netsuke-carvers appeared, and renowned artists, sculptors and metal workers, heretofore having devoted their time to making netsuke only as a sideline, or hobby, along with industrialists who had manufactured them as a sideline, now began devoting full time to the job.¹¹ Wholesale stores were established in the larger cities where the influx of foreigners, intrigued by the realistic works of miniature sculpture, purchased them as mementos, the root of subsequent collections.

Later, after the Restoration, when foreign trade was again resumed, enterprising merchants authorized their agents to supply them with netsuke which were purchased in various parts of the country and shipped abroad, and with the opening of trading companies in the larger cities, many thousands of netsuke and other art objects found their way to the foreign markets.

¹⁰Etsu Sugimoto, "*A Daughter of The Samurai*," p. 5.

¹¹Okada, *op. cit.*, p. 41.

chapter three

introduction of tobacco

THE PEOPLE OF JAPAN had been using tobacco since its introduction by the Portuguese around 1570, at which time the smoking practice had been so completely taken over by the populace that, in 1612, the Shogun Iyeyasu issued an edict prohibiting the cultivation and smoking of the plant. The habit, however, was already deep-rooted and persisted until later years, when the practice became general.

In the early days, a small pipe about one half the size of a small thimble was used. The area of the tiny bowl, resembling in size the bowl of an opium pipe, and accommodating but a pinch or two at a time of the fine-thread tobacco, provided but a few delightful draughts which were slowly inhaled and exhaled through the nostrils. At times a bit of opium was added to the smoking mixture.

Netsuke in the form of ash-trays were devised, and carried by the peasants, attached to their tobacco-pouch. Formed of cast-metal, these ash-tray, *suigara*, netsuke became very popular, since they

provided a receptacle into which the live tobacco ashes, *suigaroake*, could be knocked out of the small pipe, and used, while still glowing, to light the next pipe-full of tobacco.¹

The men carried their tobacco-pipe in a sort of sheath, generally made of leather, or fashioned of the same material of which the tobacco-pouch was made, both the pouch and sheath being suspended from the girdle on the left side of the body, while the pillbox, *inro*, was worn on the right.

The tobacco articles of the women were carried concealed in the folds of the waist-sash, *obi*, while their dainty silver *inro*, and other appendages, were suspended from the *obi* by the netsuke. The smoking practice necessitated the daily carrying about of the smoking articles, but not every one found it necessary to carry seals, or medicine-boxes, in which case the netsuke was used to attach the leather tobacco-pouch, the pipe-case, and the *sagemono*, hanging thing. Medicine-boxes, *inro*, first worn exclusively by the *samurai*, members of the military clan, were later adopted by the other classes, and were worn generally until the early part of the 18th century, when the decline in their use began. They were then carried only on ceremonial occasions, as an ornamental accessory, or displayed as decorative ornaments, called *kazari-inro*, in the drawing-rooms of the day.

With the rapid changes in fashion, a pipe-case was fashioned, generally of wood or other materials, to replace the sheath, which was attached to the cord, at the other end of which was tied the tobacco-pouch, thus eliminating the use of a netsuke, and one of the chief causes of its decline in use.²

¹Okada, *op. cit.*, p. 49.

²Okada, *op. cit.*, p. 31.

The Western influx of the mid-19th century, and the introduction of the cigarette, along with the gradual adoption by the middle and upper classes of the European style of dress, were the causes of the tobacco-pouch and its appendages going out of style. After the Restoration of 1868, the Samurai class ceased to exist, and the *inro*, formerly worn by this class on all formal occasions also fell into disuse.³

The pipe-case, and later, the cigarette were the main factors which lead to the decline of both the *netsuke*, and the *inro*, together with other dainty appendages once so widely used, now no longer considered articles of necessity.⁴ Gradually an accumulation of these objects found their way to the shelves of curio shops where they were regarded with interest by the foreigners, and collected as unique objects representative of the industrial art of the country.

Heretofore, the slump in demand had seriously affected the many netsuke carvers, *netsukeshi*, to the extent that it had become difficult for many of them to earn a living, however, their enforced idleness was shortlived in that the interest shown by foreign collectors now entering the country provided the stimulus needed to restore activity among them, and a means to again earn a livelihood. Subsequently, many orders were received from abroad for fine old netsuke, and many netsuke were produced for export purposes, providing work not only for the regular *netsukeshi*, but to others who had previously carved them only as a sideline, along with those in greater number who had exercised their art only occasionally.

Ivory was the most sought after material for the sculpture of netsuke at this period, and the most favored in the foreign market.

³*Ibid*, p. 31.

⁴*Ibid*.

With the increasing demand for ivory sculpture, carvings larger in size than the netsuke were produced, and quite often an order being placed by a foreigner for a carving might be accompanied by a favored netsuke to be used as an example, with request for a duplication in a specified larger size.

It is thought that many of the finer qualities of the older netsuke are lacking in those produced in later years, but many of the present day collectors prefer the carvings of this period to the earlier ones. In his book on netsuke, Stig Roth clearly expresses his opinion on this subject as follows:

“Many of the fine qualities we have mentioned above are sadly lacking in the majority of netsuke products from the middle of the 19th century down to the present, and the renewal of intercourse with the West is largely responsible for this. Amongst the various Japanese art products which found their way to the West after the Restoration, the netsuke immediately attracted great interest on account of its intrinsic merits, an interest which has steadily gone on growing down to the present time, and the keen demand on the part of collectors has led to what really amounts to a mass-production of netsuke. The emphasis on detail in the case of netsuke destined for the collector, has led to an indiscriminate development in this direction at the expense of other qualities, first and foremost that of good form. Even so, there are still craftsmen at work today who remain faithful to the old traditions and mirror its perfection.”⁵

⁵Stig Roth, *op. cit.*, p. 41.

chapter four

netsuke carvers

THE *netsukeshi*, CARVER OF NETSUKÉ, professional and amateur, were known to have favored subjects which some were capable of reproducing with such skill and perfection that they acquired fame, each in his own subject to the extent that their works were used as models by other carvers. The master Yoshimura Shuzan attained fame for his carvings of hermits; Ikkan for his mice; Tomotada for oxen; Kaigyokusai-Masatsugu and Shomin for their monkeys; Ohara Mitsuhiro for loquats; Masanao for toads; Suzuki Masanao for the Junishi (the twelve zodiacal signs); Gyokuzan for superb skeletons and skulls; and the Demes, the descendants of a family of Noh-mask makers, for their miniature masks.¹

¹Okada, *op. cit.*, p. 80.

The works of these, and other eminent artists, were copied many times throughout the years, and toward the end of the Edo period, an illustrated catalogue of netsuke was published, for the convenience of the *netsukeshi* of that time.

Beginning with the Tokugawa regime (1603), netsuke previously considered an object of utility, developed into a conscious art-form, produced as a hobby by Buddhist image-carvers, metal-carvers, painters, and mask-makers of that time who later rose to fame as specialists and masters of the art.² Each carver excelled in his own type and style of carving, his style being carried on by his pupils, or members of his family, down through the following generations.

These pupils, or schools of followers, under the supervision of a master-carver, were obliged to practice for years in reproducing and perfecting their many copies of his works, or works of the older masters, until such time as their reproductions would meet with the approval of the master. This period of study could consume, in time, up to ten years spent in hard work and diligent practice, before the pupil would be considered worthy and given the privilege of acquiring a part, or syllable of the master's name, for use with his own to properly identify his future works. This honorary privilege would establish his art-name, and also would identify the master under whom he had studied.

For example: a pupil of the master Rantei would be privileged to sign himself "Ran-sen," the former being a part of the master's name, and the latter being a syllable of his own name, or such name as he had chosen to identify his future works. This transference

²*Ibid*, p. 93.

of name was an occasion of ceremony and jubilation, when grateful gifts would be given the master, his family, and entourage.³ The new master would then retire to his own locale, where he would put into operation his own school, or workshop. The same procedure would be taken by his own pupils, or followers, with long periods of practice spent in copying his style and works, until perfection had been reached.

³*Ibid.*

chapter five

classification and design

NETSUKE were produced in a great variety of forms, of which the following were most commonly used:

Katabori—carvings of human figures, *i.e.*, hermits, demons, *oni*, *sennin*, warriors, temple guardians, sages and poets, the Buddhist Trinity, and other religious deities, legendary and historical figures; also including the following groups of birds, insects, beasts, fish, the *Junishi* (the twelve zodiacal signs), dragon, serpent, rat, bull, boar, dog, cock, ape, goat, horse, hare, tiger), the lion, wolf, badger, cicada, bee, butterfly, frog, tortoise, octopus, salmon, catfish, shells, sparrow and hawk.

Kagami-buta—a flat round ivory piece, with a metal lid, which fits into the top-side, with decorative carving on the lid, rather than on the ivory itself. There are rare cases when such objects are

found with carving, or etched design, on the ivory part, but these are uncommon.

Manju—a flat round piece, generally of the approximate size of *kagami-buta*, on which the design is carved, or etched, directly, without a lid, and bun-shaped like *manju*, a kind of Japanese cake, from which it derives its name. Carved of either ivory, horn, wood, or bamboo, and occasionally, in a square, or oval shape.

The flat *manju* can be divided into three classes: those with holes (#206-214), those with pegs (#182-183-215), and those of two parts.

The first class with holes may be of ivory, wood, horn, or agate, with either a pierced design, bas relief or sunken relief work on one or both sides. The hole may be in the middle of the button, or may be pierced horizontally on the underside. Those of the second class may be of wood, lacquer, ivory, or metal, with a loose peg or nail through the center, generally fashioned of the same material, and larger at one end so that the peg does not go completely through the hole. The smaller end is pierced with a small hole through which the cord is strung. This type of *manju* is generally decorated with an etched design, or in bas-relief. The third class is composed of two hollow discs which fit together like a box and form a button. On the upper part is a hook or eye, and on the under part a hole. This type is generally finished in gold or red lacquer, wood or ivory, with etched designs, lacquer relief, or carving.¹

In most instances the *manju* were manufactured for the trade, and do not commonly bear a signature, but occasionally those are

¹Brockhous, *op. cit.*, pp. 15, 16.

found which do bear a well-known name. Those *manju*-shaped with metal lids, named after the round Japanese mirror, *kagami-buta* (mirror-shaped), were made by metal workers who catered to the classes carrying swords. Experts in the manufacturing of sword furniture, knife handles and sword blades, they were capable of producing unique designs on the metal lids which were composed of various metals such as stained bronze, silver, gold, copper, and metals composed of various alloys and known as *Shibuichi* (grey rust), *Shakudo* (black rust), and *Sentoku* (pale yellow bronze). Brockhous tells us that because of the many wonderful rust processes, the latter three are most interesting, and are composed in the following parts:

<i>"Shibuichi</i> (Grey Rust)	Per Cent
Copper	51.10- 67.31
Silver	48.93- 32.07
Gold	0.12-trace
Lead	0.25
Iron	a trace
	100.15-99.90

<i>Shakudo</i> (Black Rust)	Per Cent
Copper	99.04- 94.50
Silver	0.29- 1.55
Gold	0.49- 3.73
Lead	0.11
Iron, Arsenic	a trace
	99.82- 99.89

<i>Sentoku</i> (Pale Yellow Bronze)	Per Cent
Copper	72.32
Zinc	13.10
Tin	8.13
Lead	6.22
Iron, Bismuth, Nickel	0.23
	100.00'' ²

Ryusa—a variation of the *manju*, said to have been developed by the artist Ryusa, in the mid-18th century, the inside of which was made hollow by the use of a turning lathe to reduce its weight. The outside was carved in open-work arabesque design representing flowers, birds, and animals (211-212-213).

Sashi—a long club-shaped piece pierced at the smaller end with a hole through which the cord is run, and attached to the particular hanging thing, *sagemono*, used.

Ichiraku—generally in the form of a gourd, or other object, woven of a slender rattan or wire.

Mask—miniature carvings of *Noh*, and other masks, in wood, ivory, fruit-stones, nuts, Banko, bone, and later of compressed ivory dust.

Netsuke were also produced in numerous other forms, widely used by the classes, such as: sundial, abacus, *soroban*, on which figures could be calculated, and tobacco-pouch netsuke, called *hiuchi-bukuro*, a box-form composed of brass or iron with a flint-action, which was in all probability the grand-daddy of our present-day cigarette lighter.

²*Ibid*, pp. 20, 21.

Early historical records show that netsuke in this form were in use as early as the 8th century.³

Considerable thought had to be given to the form of his subject, by the carver, since its contact with the garment worn required that it be smooth of surface, suitably small in size, and of general practicability, with no jutting points liable to breakage, and yet so realistically and artfully executed as to be appreciated and admired for its execution as well as its utility purpose.

Natural openings were used, whenever possible, as *himotoshi*, cord openings, but the eye (hole) through which the cord was strung had to be placed so as not to detract from the design in general, yet, with the idea in mind of the strength required to sustain the weight of the hanging-thing it was intended to support.

A natural opening may be a crook of an arm, or leg, a gap between limbs and body, a tail or paw of an animal, or any such opening capable of sustaining the weight of the object when used as the *himotoshi*, or cordrunner. Generally a hole is cut for this purpose, one opening slightly larger than the other, through which the cords are run, entering through the large, and passing out through the smaller one. In this way the knot of the cords is concealed within, not detracting from the piece. In some wood netsuke small pieces of ivory were fitted in, when the cordrunner would be pierced through the the ivory piece, thereby giving ornamentation and more strength to the runner.

³Okada, *op. cit.*, p. 20.

chapter six

materials

THE MATERIALS USED for netsuke were many; a large majority of the older carvings being executed in wood, the material best suited to the tools of the *netsukeshi*. There was a wealth of various precious woods available, varying from the softest to the hardest grains, and most suitable in that the carver could treat these woods with various stains if he wished to attain an effect other than the natural surface, before polishing. Lacquer and paints were also used, and the painted netsuke, *saishiki*, usually carved of the softer woods, most often represented the small doll, *ningyo*.

Due to its fine texture and aroma, the Japanese cypress, *hinoki*, was highly prized as material for netsuke. Shuzan employed this wood, solely, as did his followers after him. In time, and after long usage, however, objects carved of *hinoki* were apt to become worn and broken, due to its not being of suitable hardness to with-

stand wear. The best suited and most commonly used material was boxwood, *tsuge*, a hard and fine-grained wood, with a fine lustre that increased with use, and was not susceptible to wear and damage. Other woods, such as ebony, cherry, and (in the latter part of the 18th century) persimmon, yew, tea, camphor, jujube, and the fragrant sandalwood, were used.

While a majority of the wooden netsuke were of simple carving, ingenious carvers of the day demonstrated their versatility by painting over the wood with colored pigments, or applying a coating of colored lacquer, while others inlaid their works with pieces of dyed ivory, jade, coral, malachite, and mother of pearl.

The hardest, and next to wood, the commonest material employed by the *netsukeshi*, was ivory. This product was imported from the southern part of the continent, through China, and also from Korea. Previous to this time (17th century) fossil ivory from Siberian mammoths, of a dense heavy quality had been used, but now only the finest quality of ivory was selected by the master-carvers for their works, while those craftsmen producing mediocre works in quantity employed the use of cheaper grades.

The popularity of the *samisen*, a three-stringed musical instrument, for which ivory *bachi*, plectrums, were made, supplied a quantity of irregular and triangular scrap pieces which were used for netsuke of cheaper quality.¹ While these triangular ivory remnants were of a suitable size for carving, the figure netsuke carved therefrom were slightly larger in size, and, due to the limited shape of the piece, lacking in the quality of workmanship, as compared with the works carved by the master craftsmen, and were used to supply the masses.

¹Okada, *op. cit.*, p. 54.

In more modern times, ivory was used almost exclusively, and in varying qualities. A mixture of ivory dust and a certain type of cement, when pressed into forms reproduced from famous old carvings, produced a cheap type of netsuke recognizable by a slight ridge formed where the parts were joined together. When stained or varnished, these objects gave an appearance of ivory, but would flake or chip easily.

Many carvers favored ivory in its natural state, while others varied the finish of their works with added color, stain, or by the use of the juice of certain berries, to produce varied shades of yellow, from a light to a mellow golden shade. The use of varnish, lacquer, and various stains induced a diversity of soft tints far more appealing to the visual sense than the milk-white carvings produced in Europe of that time.

Other materials ingeniously used were: the horn of deer, buffalo and rhinoceros, bamboo, bone, metal, ceramics, nut-shells, peach-stone and other fruit-stones, and lacquer, a variation of materials all of which made possible the great variety of netsuke produced.

The use of lacquer in various ways, devised by prominent lacquer artists during the Edo period, resulted in elaborate combinations of lacquered inro with matching netsuke, the most desirable being the *makie*; a lacquer work upon which exquisite designs were made by the sprinkling of powdered gold. The application of thick layers of lacquer in several coats to pieces which were then carved in relief, called *tsuishu*; and the coating of wood carvings with a black lacquer upon which would be applied a coat of vermillion lacquer, the latter coat being rubbed off, called *negoro-nuri*; along with *kanshitsu*, a

manner of using molded forms of pasted hemp, coated heavily with lacquer, were the popular lacquer works of the times.²

Kajikawa Kyujiro, a gold-lacquer artist particularly skilled in making gold-lacquered *inro*, exercised his skill in the making of gold-lacquered netsuke to match, for which he acquired fame, as did other prominent lacquer artists, *i.e.*, Ogawa Haritsu (1663-1747), Koma Kansai (1767-1835), Hara Yoyusai (1772-1845). Haritsu, a native of Edo, devised a unique style by the inlaying of lacquer *inro* with shell, jade, or porcelain, decorated with gold, later applying this method to netsuke with excellent results.³

The subjects aforementioned were many: legendary and the common animals, legendary warriors, the *Nio* Temple guardians, famous poets and sages, gods, the Buddhist Trinity, and other religious deities, saints and hermits, articles of domestic use, the toys of children, the zodiac and its signs, masks, birds and reptiles, and the common people in their daily pursuits. All of these, and many others were ingeniously portrayed by the dexterous fingers of the *netsukeshi*, in varied shapes and forms, and reproduced over and over again, throughout the years.

Each carver would treat the subject according to his own characteristic style with the result that one seldom, if ever, may find two carvings of any one subject that are exactly alike. The *netsukeshi*, unlike the jade-carvers of China who worked with but a few simple tools, employed a multitude of varied implements in attaining the perfection of carving desired in his miniature works. His implements,

²*Ibid*, pp. 58-60.

³*Ibid*, p. 60.

numbering as many as fifty or more, included an assortment of knives, burins, gravers, chisels, files and saws.

Drama, philosophy, and more often, humor played a great part in the design of his carvings. The *netsukeshi*, an inherent nature lover possessing a strong expressive power of interpreting nature so abundant in rich and interesting material from which to draw and execute his artistic capabilities, seldom, if ever, produced an object unworthy of interest.

chapter seven

signatures

"IT IS A CURIOUS THING to see how many great works have no known signature. What a number of Cathedrals there are whose architect is unknown. How many famous paintings, sculpture, writings there are of which we shall never know who was the genius that brought them out of the Limbo of nothingness. . . . Such is the triumph of hidden zeal."—*Raoul Plus*.

On the subject of signatures: many collectors are of the opinion that all of the finest carvings produced were signed with the name or seal of the carver. On the contrary, many fine netsuke of superior quality and workmanship have come to light over the years, devoid of identifying signature. Since those netsuke produced by the earlier artists were carved as a hobby, or sideline, they were regarded as of little consequence in comparison to their other works, and it was not until early in the 18th century, with the increased demand for

these ornaments that identification by signature, or seal, became a general practice.¹

Heretofore those netsuke made at the request of an official, or wealthy *daimyo*, by a famous artist, were generally unsigned, but with the large-scale production of the netsuke of later years it was found that those bearing signature brought a higher price. However, of the many unsigned "gems" existent in private collections throughout the world today, one may find a majority of them attributed to the skillful ingenuity of famous old carvers who may have felt that the style and execution of (his) design were sufficient, and all that was necessary to define (his) works, thereby deliberately leaving them unsigned. For example: Shuzan and Insai, two of the most prominent and outstanding artists of the mid-18th century, left all of their works unsigned.

Yoshimura Shuzan (?-1776) was a noted painter who acquired fame in the netsuke art with his carvings of hermits in old *hinoki*-wood, which he decorated with color; while Futaya Insai attained fame with his carvings of money-showmen, *saruma-washi*, in both wood and ivory.²

On the point of signature, the modern collector would be wise to keep in mind the words of Brockhous:

"In cases where it is impossible to ascertain whether a netsuke comes from a master about whom it is said that he was the inventor of the object in question, they are not necessarily of inferior quality, even though they may be school productions. It is of far greater importance for the collector to know that

¹Okada, *op. cit.*, p. 93.

²*Op. cit.*, pp. 51-80-93-96.

the object is a perfect reproduction of Shu-zan, than to know whether or not the particular piece has been created by that famous carver.”³

While little is known of the earlier netsuke artists who seldom signed their works, since they were carved as a hobby, or sideline, the later artists were led to individualize their works by signature, from the early part of the 18th century, on, with the increase in popularity of the netsuke. The signature characters were usually engraved, and, in rare cases, accompanied by the date and the age of the carver, or further individualized by addition of the *kakihan*, i.e., stamp-mark (*kaki*- to write, *han*- stamp, press), which consisted of certain identifying elements of his name, assuring beyond question the authenticity of his works. Other carvers of the same name and family would use the same *kakihan*, with slight variations.

Certain artists possessive of rare ability as painters, physicians, and sculptors attained additional fame in their netsuke creations, becoming eminent masters in the field. Upon these special honorary titles were bestowed, such as *Hokkyo*; *Hogen*; *Hoin*; and *Tenkaichi*. Brockhous tells us that Ryukei (M 19th century), and Sessai (1821-79), were two of the netsuke carvers awarded the title of *Hokkyo*, which title generally precedes the signature on their works.

Hokkyo, and the next highest, *Hogen*, are titles of a Buddhist order, the latter being conferred upon Deme Hiroaki, Kikutei, Rakumin, Dohachi, Rantei, Sessai, Shugetsu, and Shuzan. According to Brockhous, there is no record of any *netsukeshi* having acquired the highest title, that of *Hoin*.⁴

³Brockhous, *op. cit.*, pp. 87-88.

⁴Brockhous, *op. cit.*, p. 128.

The title of *Tenkaichi* (Peerless in the Realm), was conferred upon carvers of masks, and manufacturers of metal mirrors only, being the highest title reserved for these by the reigning Shogun. The following members of the Deme family used the title *Tenkaichi* on their mask-netsuke; Deme Saman, Deme Uman, and Deme Joman (see illustrations (# 229-237-239-263)).

chapter eight

on the care of netsuke

IT IS ADVISABLE that netsuke collections be kept free from exposure to dust, which in time, fills up the holes, coarsens the raised work, and dulls the gloss. A glass case, or a partitioned box or chest, its divided sections lined with a layer of cotton or padding, to avoid possible damage to pieces knocking together, is recommended. These fragile little objects of art should never be placed, together with other art objects, on mantels, or such places where they would be susceptible to careless handling, or a frisky dust-cloth. Rather, it would be wise to consider them with the same regard as did the Japanese, who kept them under lock and key, as they did their other art treasures, to be taken out occasionally, when their beauty would be shared with interested friends.

Brockhous tells us that the best method for cleaning a dirty dust-covered wooden netsuke is to brush it thoroughly, with a soft brush, and then polish it with a silk cloth. In order to restore and preserve the lustre, the piece may be covered with a thin solution of wax or varnish, and allowed to dry for about 48 hours, when the superfluous wax may be removed with a soft brush, then carefully brushed, until the original lustre has been restored. Another method is to saturate a piece of cotton with a quick-drying linseed oil, rubbing gently over the piece, followed by a polishing with a piece of silk.

Ivory netsuke are best cleaned with lukewarm water and a mild soap, after which they may be well rinsed and polished with a soft cloth, silk preferred. Netsuke of lacquer may be cleaned with a soft cloth moistened with linseed oil, then polished with soft paper or silk, and those of metal may be cleaned by holding for about five minutes in a solution of a pint of hot water to which a small amount of potash has been added, when they must be rinsed in clear hot water, and brushed until free of dirt and rust.

Little pleasure may be experienced in the possession of an ill-kempt jumbled assortment, while a well cared for and properly catalogued collection may be a continual joy, according its owner many delightful hours of interesting contemplation and pleasure, vicariously journeying through the "Land of the Cherry Blossoms," meanwhile experiencing a genuine appreciation of the artistic, aesthetic, and poetic tastes of its people.

catalogue of illustrations with legends

illustrations with legends

MYTHOLOGICAL, LEGENDARY AND HISTORICAL

1. "Smart boy" bursting through side of water jar while his two companions are attempting to rescue him. Stained ivory.

Sgd: by Totosai. h. 1".

The subject represents a child of legendary tale who fell into a huge water jar, and when his companions were unable to rescue him, forced his way out of the side of the jar by "using his head." This piece may also have reference to Shibako (1019-86), a famous statesman and historian, popular in Japan as Shiboanko, who in his youth rescued a boy-companion from a similar situation by smashing the bowl after other companions had panicked and run away.

2. Benkei in a *hora*, the holy shell of the Buddhists, holding *shakujo*, rattle. Wood with ivory tip. Anonymous. l. 2 1/2".

Born in Kumano, Benkei, a warrior priest, also called Musashibo, in his youth acquired the name of Oniwaka, "young devil," having led an adventurous and turbulent life. To prove his great strength, which was that of 100 men, he lifted and carried on his back the huge bell of Miidera to the tower of the temple of that name. Since he is one of the two venerated virgins of Japan, a netsuke depicting his emerging from a *hora* was probably intended as a satire on his not too holy youth.

3. Chokwaro emerging from a gourd with his *uma*, horse. Ivory.
Sgd: Chokusai (M. 19th century). h. 1 ¼".

Chokwaro (Chin. Chang Kuo lao), one of the eight Taoist immortals, was a *sennin* who lived toward the close of the 7th century. A great neocromancer, he was always accompanied by a white horse, or mule, that could carry him over great distances without tiring, and when not needed, could be folded away in a gourd from which Chokwaro could conjure him at will, by spitting or dripping water on it. This magic horse is often portrayed alone, or emerging from a gourd with his master.

4. Daikoku, with *tsuchi* on rice bag. Ivory. Anon. h. 1 ⅜".
5. Daikoku standing on a rice bag, a mask on his forehead. Ivory.
Anon. h. 1 ½".

Daikoku, the god of wealth, is one of the seven Happy Gods, is commonly depicted with his *tsuchi*, mallet, and a huge rice bag, and is the most popular of the seven gods of good luck, since he is the most frequently portrayed by *netsukeshi*. His emblems, a *tsuchi*, mallet adorned with the *tomoe* (two comma-like figures in a circle, symbolic of the male and female); one or more well-filled rice bags, and *nezumi*, the rat, the first sign of the zodiac, generally accompany him. Since the rat is a symbol of rapid multiplication, his association with the deity is humorous, implying that the well-filled rice bag, unguarded, would soon be emptied by rats, and probably accounts for the fact that the deity is most commonly depicted standing guard over the rice bags, his *tsuchi* in hand.

6. Demon, *oni*, climbing a tree. Ebony, tree of coral.
Sgd: Tomochika (1800-73). h. 3".
7. Demon, *oni*, emerging from a drum. Boxwood, red lacquered.
Anon. h. 1 ¼". (Color Plate #3)
8. Demon, *oni*, kneeling in a tub. Ivory. Sgd: Getsusen. h. 1 ⅜".
9. Four Demon, *oni*, supporting a floating coral piece. Dark wood, inlaid mother of pearl. Sgd: Shinkei (M. 19th century). h. 1 ⅛".

10. Dharma seated upon a Lotus leaf with the skeleton of a woman and small *daruma-ningyo*. Ivory. Sgd: Saigyoku (E. 19th century). h. 1½".
11. Dharma seated, in meditation. Boxwood, face colored red. Sgd: (undetermined). h. 1⅜".
12. Dharma awakening after his dream, his arms stretched above his head, accompanied by attendant. Stained ivory. Sgd: Ryoko. h. 1½".

Dharma (Daruma), the first Chinese Buddhist, 28th Indian patriarch (520 A.D.), was the originator of the Buddhist sect known as Zenshu, and the personified symbol of Righteousness in Buddhistic dogma.¹ Daruma was the son of a Hindu king who received instruction from Panyatara, and upon completing his studies, retired to Lo Yang, where he spent nine years in deep meditation, during which time his legs are said to have rotted away. In his prolonged attempt at Yogi, his obsession for the precious word "jewel" lost its significance, and became associated with the jewel worn in her ear, by a certain lovely woman. The word "lotus," synonymous of the Lord Buddha, ceased to be symbolic of Buddha, but suggested only the opening of a girl's fair mouth. In his dreams he dwelt upon the joy of returning to his native land and of pressing kisses upon the fair lips of the woman of the "jewel." Upon awakening, he demonstrated his regret by drawing his knife and slicing off his eyelids, casting them upon the ground, where they sprouted into the first tea-plants. Since that time, the good Buddhist priests have used tea to aid them in warding off sleep, in their long vigils.²

This netsuke has *Daruma Ningyo* as its central theme, with a rather graceful skeleton, as the main auxiliary, a small *daruma ningyo*, or tumble-doll, as a lesser auxiliary, the entire company being seated upon a single lotus leaf, a symbol of the Lord Buddha.

¹F. H. Davis, *Myths and Legends of Japan*.

²D. T. Suzuki, *Japanese Buddhism*.

13. Ebisu, the god of fishery, one of the seven gods of good luck, with his companion, Daikoku. Ivory. Sgd: Seiko (E. 20th century). h. 1 $\frac{3}{8}$ ".

Ebisu, one of the Happy gods, according to legend, was the first-born of Izanagi and Izanami, an unwanted child, and like Moses, was placed by his parents in a boat of reed-stalks, and set adrift, left to the mercy of the wind and waves. Surviving this ordeal, he later became one of the seven gods of good luck, the god of fishermen, of daily food, and, like his companion Daikoku, with whom he is most often portrayed, a god of merchants. He is often depicted by *netsukeshi* with the *Tai*, a hunchbacked fish, the animal consecrated to him, which signifies old age, and is an emblem of longevity and happiness.

14. Emma O, Regent of Hell, in tub being bathed by *oni*. Ivory. Sgd: Shigeyuki (E. 20th century). h. 1 $\frac{5}{16}$ ".

Emma O, the chief justice of Hell, also called King Yama of the Dead, often wears a Chinese crown (see color plate #5), and has a dignified look, with red face and angry eyes. He holds a sceptre in his right hand, and sometimes a banner of human heads in his left. With the mirror of Harikyo, and the scale of "*go*" (deeds), he passes judgment on all souls, according to mirrored reflections which supposedly disclose all good or evil deeds attributed to the soul, in its life.

His companion, a horrible looking woman (see #32), sits with King Yama, in judgment, she being the keeper of the River Styx, also known as the "River of the Three Roads," from which she gets her name, "the old woman of the Three Road River." According to ancient Buddhism, the River Styx may be crossed by one of three ways, a bridge being available to those whose life on earth has been spent in naught but doing good; the shallows, to be waded by those guilty of misdoing; while the grievous sinners of this life must cross at the deepest places, to be met on the far side by the wicked old woman, who will forcibly remove all of their clothing, whereupon they will be driven, naked, up through mountains of swords and sharp needles, and through fiery valleys by two wicked *oni* (demons).

15. Fukurokuju with three children, one atop of his tall head.
St. ivory. Sgd: Masakazu (1839-91). h. 3''.

Fukurokuju (Fukurokujin), one of the seven gods of good luck, a deity with a short trunk, and even shorter legs, and a prenatally tall head, said to be even longer than his legs, was a Chinese philosopher. He is thought to have "lived on the mists of heaven, and the dews of earth." Capable of prophesying events, he performed miracles for the improvement of mankind. He is generally depicted with a deer, and oftentimes, with small children.

16. Hayabito-no mai, dancers with dog-masks. Ivory. Sgd: Sazan. (M. 19th century). h. 1 ½''.

In the early days, a special detachment of infantry of the imperial guard, the *hayabito*, were detailed to wear dog-faced masks, and to bark like dogs. Their duties were to precede the emperor, when he started out on a journey, barking at curves in the road, and at river crossings, and also at certain ceremonies held at court. The *hayabito*, said to be descendants of Ho Suseri, originally came from Satsuma. The dance "*hayabito-no mai*" had its origin in this ancient custom. The old emperors, even in death, were guarded by the *hayabito*, in the form of statues surrounding their burial mounds.

Later, *inugambito*, dog-god-men, walked in front of the procession of the Gion temple, and men also serving as magic dogs, walked in advance of burial processions, to ward off evil spirits.

17. Hikoshichi Omori with a female *hannya* on his back. Wood. Sgd: Hoichi (1829-79). h. 1 ¾''.

Legend tells us that Hikoshichi Omori, a famous warrior, spurned the advances of a woman, whereupon she disguised herself as a beautiful woman, and one day met him at a river side, asking his help in crossing the river. The gallant Omori offered to carry her across the river on his back, and upon reaching the opposite side, she turned into a vicious *hannya*, and killed him by stabbing him in the back.

18. Hotei holding *uchiwa*, and leaning against his bag in a boat. Ivory. Sgd: Myogyokusai (M. 19th century). l. 2½".
19. Hotei with staff. Ivory. Anon.
20. Hotei, Ben ten Sama, and Daikoku, at a tea ceremony, "*Cha-no-yu*." St. ivory. Sgd: Tamayuki. h. 1⅝". d. 1¾".
21. Hotei and child engaged in ancient card game *Karuta*, inside of his bag. Wood. Sgd: Masami. h. 1¾".

Hotei, one of the seven gods of good luck, is distinguished by his huge protuberant abdomen, thought to indicate a largeness of soul, and an inward wealth of resources, characteristic of a man who has attained the wisdom of Buddhism. He was a Chinese Buddhist priest who lived during the Liang dynasty (503-557), and in Japan, he has been counted among the seven gods of good fortune, since the 17th century. This deity is most commonly portrayed by *netsukeshi* carrying his large bag, *hotei*, supposedly containing his *kakuregasu* and *kakurenino* (the hat and mantle of invisibility), and provisions, tied to a stick or long staff, with which he went about, begging. His lifetime was leisurely spent, sleeping when his stomach was full, and loving and playing with small children, in his waking hours. Oftimes he is depicted with children, or with one or two of the "Seven Deities," and occasionally, all seven are shown in a Phoenix boat floating on the waves.

Tea ceremony, "*Cha-no-yu*," an ancient ritual which has come down through the ages, to its present day practice. (An authoritative work on this subject is "The Book of Tea," by Okakura Kakuzo, Duffield & Co., New York).

22. Hanasakase Jijii, admiring a box filled with golden leaves and tinted flowers, at his feet. Ivory. Sgd: Munemoto (L. 19th century). h. 1⅝".

Hanasakase-Jijii (flower-blossom-old man), from the popular children's tale of the old man who made withered trees flower again. Hanasaka and his wife had no children, their only companion being a dog, called

Shiro. One time, while they were talking in their garden, Shiro started to bark strangely, scratching at the soil, whereupon the old man dug further at the spot, uncovering a wealth of gold and silver coins, with which he purchased a little farm upon which they prospered. A jealous neighbor, hearing of his good fortune, came to borrow the dog Shiro, but the dog, having previously been abused by this neighbor, did not want to accompany him. However, upon word from his master, he did so, tho unwillingly, and proceeded to howl dismally as he slunk about the neighbor's yard, where he started to scratch the soil. The neighbor dug furiously at the spot, and uncovered not golden coins, but some filthy rubbish instead. Infuriated, he killed poor Shiro on the spot, and buried his body.

Mourning the loss of his beloved pet, his master made offerings to the gods for his spirit. Shortly thereafter, Shiro appeared to his master, in a dream, instructing him to cut down the tree under which he had been buried, and to fashion the trunk into a rice-mortar. Upon doing as he was bid, his wife started to pound rice in the mortar, whereupon each grain of rice became a grain of solid gold. The jealous neighbor now insisted upon borrowing the mortar, and with it he pounded rice grains which promptly turned into lumps of dirt. Furiously, he broke up the mortar and burned the pieces in his kitchen fire. Hanasakase slept by his fire, awaiting the return of his mortar, when his dog again appeared to him, and related what had happened, instructing him to gather all of the ashes from his neighbor's fire, and that they would have the power to make withered trees blossom again. Upon testing the power of the ashes on a dead cherry tree in his garden, it immediately broke forth into leaf and flower. He then traveled about the countryside, with his basket of ashes, offering help to others, with his miraculous power. The *daimyo* came to witness these miracles, and rewarded the old man generously. The neighbor, upon hearing of this, gathered together the rest of the ashes from his kitchen-fire, and putting them in a basket, he too journeyed to the *daimyo's* palace for an audience. Upon strewing the ashes upon a dead tree, a fierce wind came up and blew them into the eyes of the *daimyo*, and his followers, blinding them, whereupon the foolish neighbor got the beating of his life.

23. Isunhoschi, "the one inch boy," paddling on the waves in a tiny tea bowl, the inside of bowl tinted a faint red. Ivory. Sgd: Mune-tomo. h. $1\frac{5}{8}$ ". d. $1\frac{3}{4}$ ".

Isunhoschi, the "one inch boy," a mythical figure in Japanese folklore, corresponding to "Little Tom Thumb," of our nursery rhymes.

24. Jurojin, with *mooke*, long-tailed turtle, at his knee. St. ivory. Sgd: Ko (seal). h. $\frac{1}{4}$ ".

Jurojin, one of the seven gods of good fortune, was believed to be an incarnation of the star which administers the span of life to mankind, and said to be 1,500 years old. Known as the god of Longevity, it was believed that he who ate of the flesh of the deer that accompanied Jurojin would live 2,000 years. Generally depicted as a venerable old man with a snowy white beard, carrying a *shaku*, or holy staff to which is tied a scroll containing all of the wisdom of the world, he is generally accompanied by either a crane, a stag, or a tortoise.

Mooke (or *minogame*), mantle-tortoise, one of the seven beatitudes of human life, and an emblem of a peaceful old age.

25. Kiyohime, changed into a dragon, striking the temple bell, hiding the monk Anchin, who has rejected her love. Ivory. Sgd: Gyokuzan (w/seal) (M. 19th century). h. $1\frac{3}{4}$ ".

Kiyohime, an innkeeper's daughter, fell desperately in love with a holy monk, named Anchin. This holy man spurned her advances, whereupon her love turned to a passionate hate. Summoning infernal aid, she pursued her love to the temple, where the poor man took refuge under the huge bell which was ten feet in height, and of great weight. The maid, consumed by fury and passion, with the aid of the infernal deities, turned into a witch, her body becoming that of a dragon, which she wrapped around the great bell which melted from the flames of her passion, literally turning to ashes the body of the unfortunate Anchin.

26. Kwan U, the Chinese god of war, on his horse, picking up a piece of brocade from the ground with his halberd. St. ivory.

Sgd: Tadatoshi (L. 18th century). h. 2''.

Kwan U (Chin. Kuan Yu) (in later stages, the official Chinese god of war—Kuan-ti), one of the three heroes of the "San Kuo Chi," a Chinese novel, "The Three Kingdoms." He may be recognized by his long beard, and his halberd, his favorite weapon, and is generally depicted on horseback, picking up with his halberd a piece of brocade, sent to him by his would-be temptor and foe, Soso.

27. Kwan Ki Tan, protector of children, watching over three small children on the inside of a citron root. Natural opening at top for cord. St. ivory. Anon. h. 3 3/8''.

Kwan Ti Tan was a disciple of Buddha, who favored the flesh of small children as his food. Gatama Buddha, when this came to his attention, forbade him this practice, promising to give him instead, a luscious fruit which would satisfy his taste. This fruit, a citron (Buddha's Fingers), succeeded in satisfying his appetite, and from that time on, Kwan Ki Tan became known as the protector of little children. The piece represented may have been intended as *okimono*, due to its size, and the formation and fragility of the root points.

28. Momotaro, the "little Peachling," the hero of a favorite fairy tale, lying in a peach, as he was found by the wife of the woodcutter who adopted him. Inside of shell tinted brown. Ivory. Sgd: Karaku (E. 20th century). h. 1 5/8''.
29. Momotaro, emerging from the peach-stone, with his foster-parents beside him. St. ivory. Sgd: Kosai (E. 18th century). h. 1 1/4''.
30. Momotaro, in his peach-stone, being shaded from the sun's rays by *sensu*, pleated fan, held by Daikoku. Ivory. Sgd: Masayuki II (M. 19th century). h. 1 1/4''.
31. Momotaro, grown to manhood, bidding his foster-parents farewell, before starting on his journey to the Ogre's castle. Ivory.

Sgd: Gyokuzan III (1843-1923). 1 ⅞".

Momotaro, a leading character in the Japanese fairytale of the same title, called Momotaro, because he was born from the peach (*momo*), a story on the lips of every Japanese, it being one of the first nursery tales told to Japanese children.

Once upon a time, in a remote village, there lived a childless old couple. The old man spent his days in the mountains, collecting firewood, while his wife would wash out their clothing in the river nearby. One day she found a large peach floating downstream, and capturing it, took it home to share with her husband. Soon after his return, the large peach divided itself in two, and out came a baby boy, thereafter known as Momotaro (Peachboy). As he grew, he became the beloved pet of the aged couple, and later, when he had reached manhood, he expressed the wish to explore Oni-ga-Shima, the land of the Oni (ogres). Taking with him some *nigiri* (rice-balls), and his sword, he started on his way, accompanied by a pheasant, a dog, and a monkey. Together they proceeded to the land of the Oni. The *oni*, being of a cannibalistic nature, scented his approach, and came out of their stronghold to attack him. However, Momotaro proved the victor in the battle, and the *oni*, surrendering to him, offered him treasures of gold, silver, corals, and many other precious things which were loaded on his cart, and, driven by the dog, with the help of the pheasant pulling by a rope, and the monkey pushing from the rear. Thus Momotaro, and his companions, returned triumphantly to his home.

32. Old woman of "the Three Road River," with a toad on her knee. St. ivory. Sgd: Kazuyuki (L. 19th century). h. 1 ⅞".

Old woman of "the Three Road River" (see Emma O, #14).

33. Oni weeping, lying on the giant arm of a demon, said to have been severed by the hero Watanabe-no-Tsuna. Ivory. Anon. h. 2".

The hero Watanabe-no-Tsuna is generally depicted on a fully comparisioned horse. This netsuke alludes to the night Watanabe traveled to the Rasho-gate, on his horse, with intention of slaying a demon that had been terrorizing that neighborhood. In the dark, he was rudely plucked

from his horse's back by an enormous hand which had grasped his head by the helmet. Quickly lashing out with his sword, the hero succeeded in severing an enormous arm of the monster.

34. Oni with staff, a child on his shoulder. Ivory. Anon. h. 3".
35. Oni under Shoki's big hat, seeking shelter from the beans being thrown at him. Wood, the beans in lighter colour. Sgd: Ikko III (E. 19th century). h. 1".
36. Ono-no-Tofu, observing the little toad in his efforts to hop over a willow stump. Ivory. Sgd: Minko (1735-1816). h. 1 ¾".

Ono-no-Tofu was a celebrated calligrapher, born in the year 894 A.D., and said to have died about the year 964 A.D., at the age of seventy years. He was minister to the emperors Shogaku, and Murakami, and it is said that he made seven futile attempts to attain a higher political post, all of which met with failure. Sad and dejected, on his walk away from the palace, he noticed a little frog attempting again, and again, to reach a leaf on a drooping willow branch, only to fall back, with no success. Finally, the little green animal persisted again, and his eighth leap proved successful. Thus, Ono-no-Tofu took heart, feeling that the gods had permitted this demonstration intentionally, to show him the way to success, "If once you fail, try, and try again." This lesson of perseverance gave him great courage, whereupon he again appealed to the emperor, and did arise to the highest rank. There is also a common version: that Ono-no-Tofu observed the little frog in this manner, and that he applied this lesson to calligraphy, which he had been unsuccessful in mastering, in his youth.

37. Princess Tatchibane-no-mikoto, slaying a dragon. Ivory. Sgd: Masayuki (E. 19th century). h. 2 ½".
38. Raiden, the thunder god, with *oni* carrying his thunder bucket. Dark wood. Sgd: Ikko (L. 18th century). h. 2".
39. Raiden, the thunder god, beating on his thunder drum. Dark wood. Anon. h. 1 ⅝".

Raiden, the thunder god, is usually portrayed with a distinctly demonic aspect, with face and horns similar to that of an *oni*, his feet two-clawed, and his hands three-fingered. He is here shown with the drum that he beats to produce rolls of thunder in the heavens.

40. Shishi-Dance, a group of five *shishi* holding aloft a peony blossom, in ceremonial dance. St. ivory. Sgd: Chounsai Jugyoku (19th century). h. $1\frac{3}{8}$ ". d. $1\frac{7}{8}$ "x $1\frac{3}{4}$ ".

Karashishi, the Chinese lion; also known as *koma inu*, Korean dog, or *shishi koma inu*, Korean lion-dog. The symbol of the lion among *botan*, peonies, denotes royal or imperial power. The flowering peony in

itself, is a symbol of the male principle, and is considered the "King of Flowers." This netsuke probably alludes to the ancient Shakkyo, a dance originating in ancient times, wherein the dancers regaled themselves in long reddish colored wigs, extending down to the ankles, with a flowering peony in the hat, and in the right hand, representing the figures of lions. The bottom of the oval base is exquisitely carved: a flowering peony tree, with the artist's engraved signature on a raised oval plaque.

41. Skeleton engaged in *udeoshi*, arm-wrestling, with a Buddhist priest, on a huge lotus leaf. Dark wood. Sgd: Masanobu (E. 19th century). h. $1\frac{1}{4}$ ".

Probable allusion: the supreme effort of a mortal, in his effort to retain life, wrestling with Death.

42. Shitakiri suzume, the tongue-cut sparrow, nestled to the breast of of the old man who loved him. Ivory. Anon. h. $2\frac{1}{8}$ ".

This netsuke alludes to the famous fairy-tale called "*Shitakiri suzume*," and the lonely old childless couple who loved a pet sparrow, called Bidori, beautybird.

It seems that, one day, a wicked neighbor-woman spread some starch to dry in the sun, and upon catching the sparrow pecking at it, cruelly cut out its tongue. The wounded bird flew away into the forest, and was

soresly missed by the old couple, who searched everywhere for their pet. When he was finally found, he was so overjoyed at seeing them that he took them for a visit to his people, where they were royally entertained. When their visit was over, they were given the choice of two baskets, one large, and heavy, and the other smaller and lighter in weight. They chose the latter, and upon arriving home found that it contained precious jewels, gold and silver, and fine silks. The news of their sudden wealth spread rapidly throughout the village, whereupon the wicked neighbor, Arababa, set out into the forest to find Bidori. She, too, found him, and was taken to visit his people, and upon being given the choice of the two baskets on leaving, greedily chose the larger and heavier one. Overcome by curiosity, she could not wait until her arrival home, as she had been instructed, but opened it midway in the forest, whereupon many goblins sprang from it, and killed her on the spot.

43. Tanuki, the badger, giving a drum recital on his abnormal paunch. Dark wood. Sgd: Tomonobu (L. 18th century). h. 1½".
44. Tanuki, the badger, disguised as a peasant, with his scrotum over his head. Light wood. Sgd: Tomofuyu (L. 18th century). h. 2¼".

"Tanuki," the Japanese badger, according to Kaempfer, "is a very singular kind of animal, of a brownish colour with a snout not unlike a fox's snout, and pretty small."¹

He is a real animal, and is known by the name Tanuki, in everyday life, also in his legendary double-life, in Japanese folklore. Legend tells us that, along with *kitsune*, the fox, *tanuki*, in his supernatural form, has been the cause of most evil befalling man. He is adequately described in the following quotation from Volker:

"In his folklore portraits he is shown in two principal forms. In the one he looks like a little bear but always with a fine brush like a fox, in contradiction as it were with his natural self, that only sports a small short

¹T. Volker, *The Animal in Far Eastern Art*, pp. 13-14.

tail. In this bear-form he has an enormous paunch. In his other form he looks more like a fox, though not overmuch, and with this original distinction that he is possessed of an extravagant scrotum without a penis. Though during the ages he has caused a great deal of trouble to mankind, good deeds are also reported of him."²

In his bear-form, his drum recital, or serenade on his paunch is called "*tanuki no hara tsuzumi*," the badger's belly-drum. In his fox-form, he was able to disguise himself as a peasant, or priest, by swinging his scrotum over his head, using it as stylish raiment.

45. Fujin, the god of wind, hurrying on a cloud with his huge bag of wind. Wood. Sgd: Ryumin (L. 18th century). h. 1 $\frac{3}{8}$ ".

Fujin, the Wind god, together with Raijin (Raiden), the Thunder god, have been portrayed from ancient times, in painting and sculpture; Fujin, as a one-horned, blue-skinned demon, with his wind-bag on his back, and Raijin, naked and two-horned, with a red or white-skinned body, riding on a black cloud, carrying his thunder-drum and sticks.

46. Fukusuke, the hunch-backed sage. Boxwood. Sgd: Tomochika (E. 19th century). h. 1 $\frac{1}{4}$ ".

Fukusuke is regarded as a symbol of good luck in business, which explains why his form, in varied sizes, is seen in the front of almost every shop, either in the window, on a shelf, or even life-size, on the floor.

47. Benkei, carrying the huge bell of Miidera on his back. Dark wood. Sgd: Sanko (L. 18th century). h. 1 $\frac{3}{4}$ ".

Benkei, a hero of the 12th century, is said to have been eight feet in height, and to have had the strength of one hundred men. To demonstrate his superior strength, he carried away the huge temple bell of Miidera, a costly bell of bronze that had been presented by the Dragon-King Ryujin, to the Miidera temple.

²*Ibid.*

48. Sennin sitting in meditation at table in a bamboo grove. Stained ivory. Anon. h. 1 $\frac{1}{8}$ "

Sennin, a hermit, who sought after immortality through meditation, asceticism, and the teachings of Taoism.

49. Urashimataro, returning from his 400 year stay at "*Ryugu*," Ryujin's palace, with the box given him by Oto-hime in his hand. Ivory. Anon. h. 1 $\frac{5}{8}$ ".

50. Urashimataro sitting on the back of a long-tailed *mooke*. Ivory. Sgd: Gyokushin (E. 20th century). h. 1 $\frac{5}{8}$ ".

Urashimataro, "The Japanese Rip Van Winkle," the son of Urashima of Mizunoe, while fishing one day, caught a large turtle that changed into a beautiful woman, known as Oto-hime, the daughter of Ryu-jin, the dragon king of the sea. He fell in love with her, and they were married, and together, returned to the palace of her father, under the sea. After what Urashimataro thought was a period of about three years, he found himself longing to see his family and his home again, whereupon Oto-hime released him, giving him a beautifully lacquered box as a parting gift which would enable him to return to her whenever he wished, providing that he resisted the temptation of opening the box. Upon his return to the world of visible men he found all things as he remembered them, changed, his family gone, and none of the old familiar sights in evidence. Upon inquiring of an old man for the house of his father, he was told that Urashima had died four hundred years before, after his eldest son had been drowned at sea, while fishing. His anxiety at finding, in the burial grounds, the tombs of his entire family, including his own tomb, so confused him that, remembering his box given him by Oto-hime, he succumbed to opening it. Upon doing so, a misty vapour arose from it, and faded into the air, whereupon poor Urashimataro fell to the beach, and expired, the weight of four hundred years being more than he could bear.³

³Volkner, p. 61.

51. Shitendoji, bad man of the mountains, drinking *saki* from a dipper. Ivory. Sgd: Gyokushin (E. 20th century). h. 1¼".
52. Shiokumi, an old man with white beard. Ivory. Sgd: Gyokushin (E. 20th century). h. 1¼".
53. Chōryō, Chinese general mounted on the back of a dragon, returning his lost shoe to Kosekiko, the old man on horseback. Boxwood. Sgd: Masatomo (M. 19th century). h. 1⅜".

According to legend, Chōryō, while crossing a bridge, met an old man on horseback who demanded that he recover his shoe, lost under the bridge. Chōryō humbly recovered the shoe, after threatening, with his sword, the ferocious dragon, the guardian of the river, whereupon the old man thrust out his foot to be shod. Surprised at the arrogant order, Chōryō humbly complied by placing the shoe upon his outthrust foot, whereupon the old man spoke these words, "You are able to learn, come back here after five days." Upon his return, after five days, he was told to come again in another five days. After returning to the meeting place five times, he was given certain manuscripts that enabled him to later become a great statesman and general. The old man later revealed himself to be Kosekiko, Prince of the Yellow Stone.

54. Hotei sleeping on his back, a child at his side absorbed in the antics of a rat poised on Hotei's fat belly. Boxwood. Sgd: Tomoyoshi (M. 19th century). l. 2½".
55. Hotei peeping out of his bag, *hotei*. Dark wood. Sgd: Minkoku (L. 18th century). h. 1⅜".

Hotei, the god of happiness, within his bag, also called *hotei* (literally: bag of cloth), in which he keeps his *takaramono* (hat and mantle of invisibility).

56. Oiran, the siren of Yoshiwara, her hand on the shoulder of the devil. Wood. Sgd: Itsumin (M. 19th century). h. 1½".

An erotic allusion to Oiran, a beautiful but wicked *joro*, courtesan

of Yoshiwara, who led a virtueless and immoral life, and upon her death, was consigned to eternal punishment, only to have the Devil himself fall under her charms.

57. Karasu-(crow) *tengu*, hatching from a shell. Light wood. Sgd: (carved by Kazu). h. 1 ¼".

Karasu-tengu, described by Volker, in his book on animals of the Far East, as "a fantastic bird with small compact head, a short strong bill, and heavy claws, able to take human shape, and usually dressed as a *yama-bushi*," and "the Dutch in Deshima have unwittingly strengthened the belief in the *tengu*, as a real being by importing ostrich eggs from the Cape, when the people of Nagasaki thought these eggs to be *tengu*-eggs." This netsuke may allude to the Dutch ostrich-eggs, or to the legendary Kintoku-Sakatsume-no, who, in his youth, favored the pastime of hunting for *tengu*-eggs, and eating the young *tengu* as soon as they were hatched.

58. Demon in contemplation of *tama*, jewel. Dark wood with patina, ivory jewel. Anon. h. 1 ¾".
59. Ashinaga-Longlegs, with *tako* entwined about his legs. Dark wood. Anon. h. 5".

Ashinaga-Long-legs, together with Tenaga, Long-arms, are said to represent the idea of "mutual aid" in the Far East.

60. Crawling Shiro, *oni*, a long-tailed rat, *nezumi*, on his back, beating him with a holly-branch. Boxwood. Anon. (see #69). l. 2".
61. Dharma, in meditation. Dark wood. Anon.
62. Okoninono-shino-mikoto with his sack on his back. Ivory. Anon. h. 1 ¾".

A legendary figure, *Okoninono-shino-mikoto* is said to bring gifts in his large bag, for rabbits, as our Santa brings gifts to children.

63. King Yama (or Emma), ruler of the Kingdom of the Dead. Brown and red lacquer (see color plate #3). Anon. h. 1 ¼".
(See Emma.)

64. Sleeping Shojo. Wood. Sgd: Masatami (M. 19th century).
h. 1 ½".

Shojo, a mythical creature said to live by the sea, and possessing a passion for rice wine, *sake*. He is the leading character in the Noh-play of the same name, and generally depicted performing a drunken dance, or with a jar of *sake* beside him.

65. Skeleton (Death) choking *kame*, wild dog. Yew-wood. Sgd: Sukenaga (L. 19th century). l. 2".
66. Choun (Chin. Chao Yun), celebrated Chinese warrior, a partisan of Gentoku, the principal of the three *Shu* heroes of "*San kuo chi*," The Three Kingdoms, famous Chinese novel. St. ivory. Sgd: Anraku (E. 18th century). h. 1 ¾".
67. Daruma toy. Dark wood. Anon. h. 1 ½".

68. Sennin Tekkai (Iron Crutch) leaning on his staff. Hinoki-wood. Sgd: Issai (with hanaoshi) (L. 18th century). h. 4 ¼".

Sennin Tekkai (Chin. Li t'ieh kuai), the most beloved of the Taoist Rishis, and a pupil of Lao tzu, possessed the supernatural power of releasing his soul to journey into the heavenly regions for meetings with Lao-tzu, his body remaining on earth until its return. At one time, through a misunderstanding, the soul upon its return to earth was unable to find its body or any other suitable human body to inhabit, whereupon it took up abode in the body of a dead toad. Another version has it that the only human body available was that of an old crippled beggar in which form the Sennin Tekkai (Iron Crutch) is here depicted.

69. The *oni* Shiro seated on huge *tsuchi* (Daikoku's mallet), holding an ear of corn, awaiting the moment to slay the god. A rat peers out of the *tsuchi*. Ivory. Sgd: Mitsuhiro (with hanaoshi) (1810-75). h. 2".

Undoubtedly alludes to the legend in which certain Buddhist statues in a temple were perturbed at the large offerings and demonstrations

of worship made to the god Daikoku, when praying for prosperity in this life. Feeling that this state of affairs was contrary to their own interests, they agreed to dispose of him with the aid of Emma O, the chief justice of Hell, to whom they appealed.

Emma is said to have sent down a sly devil called Shiro who was guided to the dwelling place of Daikoku by *suzume*, a swallow. Daikoku was not at home and Shiro sought him everywhere, finally locating him seated on some rice bags in the rice godowns, where he stealthily hid himself to await an opportune moment to strike. Meanwhile Daikoku, detecting an evil presence, summoned his chief-rat and ordered him to find out who had entered. Upon the discovery of Shiro, the rat dashed outside and brought back a large prickly holly branch, said to be a talisman against the devil and all evil spirits, with which he attacked the evil one, driving him back to the gates of the underworld. The evil Shiro is often depicted prone upon the ground, with a huge rat on his back beating him with a holly-spray (see #60).

70. The beautiful *joro*, courtesan, Oiran, admiring her style of hair-dressing, *mage*, in a mirror, *kagami*. Ivory. Sgd: Ikkosai (1833-93). h. 1 ¾".
71. Shoki the demon-quellor trying to dislodge a demon from atop his big hat; carved design on garments and hat are painted with red, green and gold. Boxwood. Sgd: Shuko II (M. 19th century). h. 2 ½".
72. Sennin with leaf-collar and apron holding a fly-whisk, *hossu*, over his shoulder. Ivory. Anon. h. 3 ½".



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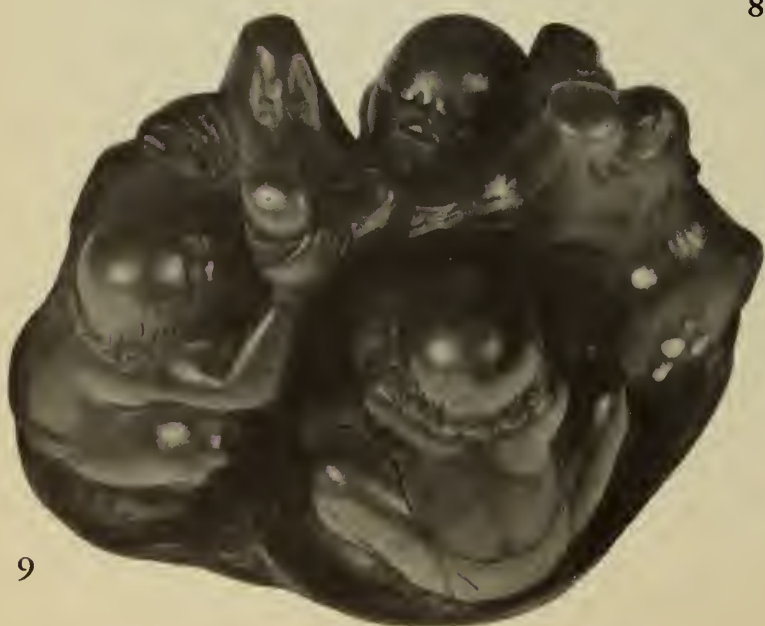
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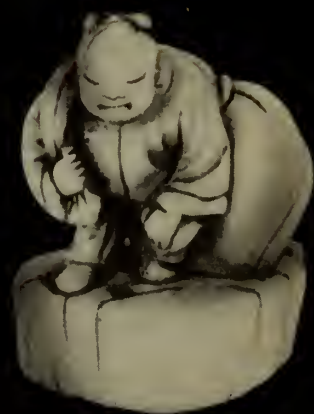
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DAILY LIFE

73. Four blind men with dog, passing over bridge. Ivory. Sgd: Yoshimitsu (M. 19th century). h. 1".

It is customary for blind men to go about the streets, in single file, each with a hand on the shoulder of the man preceding him, led by a leader with a whistle which he blows to announce their whereabouts. In this manner, they sell their services as masseurs. The netsuke suggests the end man having strayed from the line, being tugged back into line by the small dog.

74. Man with eyeglasses, trimming *bonsai*, dwarfed pine tree. St. ivory. Sgd: Matsuaki (L. 19th century). h. 1½".

The subject of this piece is the *bonsai*, or potted plants, for which the Japanese are famous. Ancient trees have been dwarfed, and trained for centuries, to give the appearance and beauty of normal trees. The pines, *matsu*, and the broad-leaved Mongolian oak, *keyaki*, being the favorites used, along with the cherry, *sakura*, maple, *momiji*, cypress, *hinoki*, and others. These dwarfed trees exhibited in Japan, are known to have been potted for over 100 years, and there are specimens existent that are over 500 years old.

75. Young boy seated at bench, copying his lessons with writing-brush, *fude*. Ivory. Sgd: Sōsui (L. 19th century). h. 1¼".

Fude (*Fu*- contraction of *fumi*, "writing," *de*- "hand or instrument"). The *fude* is widely used in Japan, and are found in every household; a writing-brush used in the writing of the characters of the Japanese language. Made in a variety of sizes and qualities, and composed of as few as three whiskers of a rat, for writing microscopic characters, and as many as thousands of hairs, capable of writing a stroke two feet in width.

76. Recumbent child with bib, playing with bell on cord. Ivory. Sgd: Koyu (L. 18th century). l. 2⅜".

Small children are commonly portrayed wearing a bib. Countless bibs are offered at shrines throughout the country. A bib may be borrowed from a shrine to be worn by a weak child, and, upon the child's return to

health and strength, the bib is returned to the shrine, along with another, in thanksgiving.

77. Seated woodcutter splitting a wood block with an ax. Ivory. Sgd: Shibaizumi. h. 2".

78. Sarumawashi, monkey-show-man, holding basket on his shoulder, from which peers a small monkey. Ivory. Anon. h. 1 1/8".

The *Sarumawashi*, monkey-showman, were well known throughout the countryside as far back as the 15th century. They would roam about the country, training monkeys for their living. There are many legends in which they are mentioned in Japanese folklore.

79. Holy man, seated, splitting a gourd with long knife. St. ivory. Sgd: Carved by Gyoso. h. 1 1/2".

80. Two lovers embracing, under outspread *yago*, a comforter with sleeves. Ivory, with tinted lips and organs. Anon. h. 3/8". w. 2".

81. Seated man with small child and *Daruma ningyo*. Ivory. Sgd: Kazuyuki. h. 1 1/2". w. 2 1/4".

The Daruma doll, as a toy, is sold in all toy shops in Japan. Having no legs, it is weighted in such a manner that it will always bounce upright, being made on the same principle as the "Foxy Grandpa" dolls prevalent in our country about forty years ago. The Daruma doll is generally clothed in red, symbolic of the red "*dhoty*" worn by the Indian monk and Buddhist priest, Bodhidharma (520 A.D.).

82. Seated boy holding drape at shoulder, from which peers a *Shishi*-mask at his feet. Ivory. Anon. h. 1 1/2".

83. Plump seated child holding small toy to his ear. Ivory. Sgd: Genko (19th century). h. 1 3/4".

84. Fisherman with rope securing a huge octopus tentacle, upon which he has one foot. St. ivory. Sgd: Jugyoku (L. 19th century). h. 1 1/8".

85. Fisherman with his knife buried in the flesh of huge octopus tentacle which encircles his neck. Ivory. Sgd: Sanko (L. 18th century).
86. Kneeling woman paddling material on a role, a small child holding a paddle, at her back. Ivory. Sgd: Masatsugu (1813-42). h. $1\frac{3}{8}$ ".
87. Kneeling Buddhist priest with mallet, his ear pressed to side of *mokugyo*. St. ivory. Anon. h. $1\frac{1}{4}$ ".

Mokugyo (*moku*-wood, *gyo*-fish), or wooden bell, resembling a fish in shape, with its head and tail meeting. Generally fashioned of camphor wood, and occasionally of mulberry, or rosewood, they are used in Buddhist temples, where they are beaten by the Buddhist priests, during the chanting of the Buddhist *sutra*.
88. Holy man, seated, grimacing at a bowl of food at his feet. Dark wood. Sgd: Mi-wa (L. 18th century). h. $1\frac{3}{8}$ ".
- 89A. No dancer, from the *Katsura Hagoromo*, a drama featuring the life of women, an ivory female mask on the back of his head. Brown lacquer with gold design. Lacquer and ivory. Sgd: Garaku (M. 19th century). h. $2\frac{3}{8}$ ".
90. Angry old blind man kneeling on one knee, foiled in his attempt to capture a rat which has escaped to his shoulder. Wood. Sgd: Minko (1735-1816). h. $1\frac{3}{8}$ ". w. $2\frac{1}{4}$ ".
91. Seated boy holding *Shishi*-mask with drape at shoulder. Ivory. Anon. h. 2".
92. Seated boy holding a *kitsune*-mask. Ivory. Sgd: Mitsutoshi (M. 19th century). h. $1\frac{1}{2}$ ".
93. Smiling seated priest reading from an open book. Ivory. Sgd: Gyokushi (L. 19th century). h. $1\frac{1}{2}$ ".

94. Sword dancer, on *geta*, clogs, holding his sword and *sensu*, pleated fan. Ivory. Sgd: Shinkeisai (M. 19th century). h. $2\frac{1}{2}$ ".
95. Group of four masked actors, one beating a drum, another playing a flute. Ivory. Sgd: Joryu (E. 18th century). h. $1\frac{3}{8}$ ".
96. Woman exposing breast to seated man, a child tugging at her girdle. St. ivory. Sgd: Shugyoku (L. 18th century). h. $1\frac{1}{2}$ ".
97. Priest Hakushiki with *suzu*, bell, performing *Sambaso*, the Earthquake dance. Ebony. Anon. h. $1\frac{3}{4}$ ".
98. Kneeling priest with *kitsune*-mask on face, dark wood with ivory mask. Anon. h. $1\frac{1}{2}$ ".
99. Man boosting his companion atop a table or tabouret. Ivory. Sgd: Saki. h. $1\frac{1}{2}$ ".
100. Soshi, a Chinese philosopher, sleeping with his elbow on small tabouret, his small dog at his knee. Ivory. Anon. h. $1\frac{3}{4}$ ".
 Soshi (Soji, Chin. Chuang-tsu), a Chinese philosopher, Sung dynasty (420-478), dreamed that he became a butterfly, and upon awakening, was not sure as to whether he, *Soji*, had become a butterfly, or that the butterfly had become Soji. His preachings—that we mortals, and the things beyond us, being one, man, as a simple being of nature, should contemplate the matter of life and death in a philosophical manner, thereby elevating his spiritual being above them.
101. Manzai, Shinto dancer, with *sensu* and drum. Ivory. Sgd: Masanaga (L. 18th century). h. $1\frac{3}{4}$ ".

Shinto, "The Way of the Gods," a cult embracing nature and ancestor worship, and teaching the natural goodness of the human heart; the basic principle of its services being a state of purity and of purification. A compulsory practice of washing the mouth, and hands, before worshipping, and the frequent ablutions of the body, by the Shinto priests, and their devout followers, emphasize the importance attached to the principle of purification.

102. Six small boys at play, on a huge conch shell. St. ivory. Anon. h. $1\frac{3}{8}$ ".
103. Child seated, with animal toy. Tinted ivory. Sgd: Masayuki II (M. 19th century). h. $1\frac{1}{2}$ ".
104. Old man and boy seated at *Goban*, go-table, playing game of *Go*. Ivory. Sgd: Norishige (E. 19th century). h. $1\frac{1}{4}$ ".

Go was introduced into Japan from China, in ancient times, supposedly in the 6th century, and is the national indoor game of the country. Likened to checkers, by the casual observer, it is actually more difficult than chess. Played on a square wooden block called *Goban*, the surface of which is lined, with the intersections of lines amounting to 361 *me*, or crosses. The stones used, of which there are 180 white, and 181 black, are made of shell (white), and slate (the black), and are called *ishi*, while the object of the game is to gain possession of the largest area of the board, by surrounding the *me* of one's opponent.

105. Small boy with Daikoku, holding a small Daruma and Okame mask. Ivory. Sgd: Kazuyuki. h. $1\frac{3}{8}$ ". w. $2\frac{1}{4}$ ".
106. Jovial Dutchman. Ivory. Anon. h. 2".
107. Man in grass skirt, smoking pipe, his tobacco-pouch, pipe-sheath and netsuke at waist. Wood. Anon. h. 3".
108. Holy man carrying *sensu*, and whisk. Wood. Sgd: Minko (L. 18th century). h. 4".
109. Lantern maker with *Takahari-chōchin*, used in festivals. Ivory. Sgd: Gyokushin (E. 20th century).

The Japanese lantern, *chōchin*, is simply constructed, with strips of bamboo joined together with string, and covered with an oiled paper. Artistic in its many shapes and designs, it is practical as well as ornamental, being used to light the way, in the dark; as an accessory to the escort of a bride, at weddings; in plain and unpainted form at the head of funeral pro-

cessions, whereby the dead spirit may be lighted on its way into the land of the dead, which according to legend, is a land of darkness.

Of the many styles of *chōchin* made, the following are chiefly used: *Odawara-chōchin*, a cylindrical collapsible type, commonly used in olden times by the rickshawmen; *Yumi hari-chōchin*, a round and sometimes cylindrical lantern supported by a bow, *yumi*, shaped support, formerly used by the *samurai* while on horseback, and also known as horse-back-lantern; *Takahari-chōchin*, generally oval in form, and used ornamentally in the house, or as a leader in lantern procession; *Hako-chōchin*, a cylindrical type, with case at either end, the case being of thin plate of metal or wood which forms case for lantern when it is collapsed; *Gifu-chōchin*, an oval ornamental style made of silk with painted designs, a collapsible style most commonly reproduced in paper, and seen in bazaars of other countries; *Hōzuki-chōchin*, ground-cherry lantern, round and smaller in size than other lanterns, and commonly used in lantern processions; *Kago-chōchin*, basket-lantern, basket-shaped and covered with oiled paper, used in the northern colder regions; *Fugu-chōchin*, or globe-fish lantern, the swollen body of a globe-fish, which is uneatable, is used for this ornamental purpose.¹

110. Candy, *ame*, peddler, with box containing his wares, the inscription on box reading "*ame*." Ivory. Sgd: Gyokushin (E. 20th century).
111. Shishi-dancer with *shishi*-mask. Ivory. Sgd: Masayuki (M. 19th century).
112. Sandal maker, with sandal, *zori*. Ivory. Sgd: Gyokushin (E. 20th century).

The sandal, *zori*, is made in many different styles, both for wear inside, and outside of the house, but however fine, are never worn on the *tatami*, the thick straw mats which are used on the floors of houses. Being of a soft surface, the *tabi*, a sort of sock with a division for the big toe, are

¹De Garis, Yamaguchi, Vol. 2, pp. 82, 83.

worn or the feet bare. The *zori* is made of straw or reeds and not intended for rough wear altho it is also made of a coarser straw when used for mountain climbing, or coolie wear.

The more popular *geta* is worn outdoors, a wooden clog with raised crosswise supports, or a more rugged type carved out of a solid block of wood. The height of the supports vary with the weather, and are three or more inches high for use in muddy weather, in which case they are capped at the toe with leather, or a stiff oiled paper.²

113. Man carrying a lantern, *Hako-chōchin*, and parasol. Ivory. Sgd: Masayuki.

114. Kyogen actor wearing *Hyottoko*-mask. Ivory. Sgd: Masayuki.

115. Shishimai, a street actor holding *shishi*-mask. Ivory. Sgd: Masayuki.

Shishimai, a performer in the Kagura.

116. Boy wearing a Dutch hat, holding a turtle. Ivory. Sgd: Yuki-masa. h. 1 ¾".

117. Child emerging from Hotei's bag, with mallet. Ivory. Sgd: Shorea. h. 1 ¼".

118. Kakkyo digging out a gold kettle or *kama*, rice pot, accompanied by wife and child in Chinese dress. Boxwood. Sgd: Shumin (L. 18th century). h. 1 ⅝".

Kakkyo (Chin. Kuo Chu), one of the famed "Twenty-four Filial Sons" of Chinese legend, lived 202 B.C.-220 A.D. According to legend, he was very poor, but a dutiful son to his old mother who loved his son, her grandson, so dearly that she shared her scanty food with him. Kakkyo, grieved at this circumstance, said to his wife, "My mother eats scantily because of the child. We may have another child but never another mother,"

²*Ibid*, Vol. 1, p. 144.

whereupon he began to dig a hole in the ground in which to bury the child alive. Upon reaching a depth of about three feet, he uncovered a gold kettle upon which was inscribed, "Awarded to Kakkyo by Heaven." This piece depicts Kakkyo in the act of uncovering the kettle, with his wife and child looking on.

119. Fisherman tying cord about a *hamaguri*-shell. Ivory. Sgd: Kogyoku (Anrakusai) (M. 19th century). h. 1".
120. Buddhist saint, *Rakan*, seated in bowl, a *bossu*, whisk, in one hand, a tiny bowl in the other. Ivory, bowls and garment tinted brown. Sgd: (eng. on inlaid red plaque) Shuzan (M. 19th century). h. $\frac{7}{8}$ ".
121. Group of three men wrestling, light wood, one stone eye inset. Sgd: Masayuki I (E. 19th century). h. $\frac{3}{4}$ ".

A possible caricature of leg-wrestling, in which there are two opponents, the one succeeding in pushing the leg of his opponent to the floor-mat being the winner. Of other forms of wrestling there are five; the ordinary wrestling, or *sumo*; the thumb-wrestling, in which two hands are clasped, the thumbs free, with the opponent succeeding in holding down the thumb of the other, the winner; pulling-at-neck wrestling, in which kneeling opponents pull backwards straining at the cord around his and his opponent's neck, the player being pulled forward and off-balance, the loser; arm-wrestling, in which two hands are clasped, each opponent attempting to force the back of the other's hand to the floor-mat, to win; and finally, pillow-pulling, for which a Japanese wooden pillow is used. The pillow must be pulled very straight, neither to the left or to the right, the loser being the one who first loses his hold.³

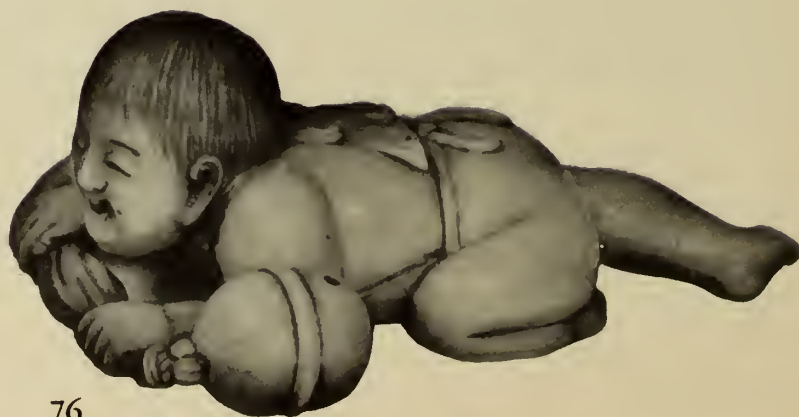
³*Ibid*, Vol. 2, p. 166.



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85 b



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121

ANIMALS

122. Bear, *kuma*, balancing his body on a shell. Wood. Sgd: Sa (with hanaoshi) (M. 19th century). h. $1\frac{3}{4}$ ".

Kuma, the bear, being seldom represented by *netsukeshi*, indicates that this piece may be intended to represent Tanuki in bear-habitus.

Volker tells us that the deep veneration of Kuma by the barbarous Ainu may be the reason for its disregard by the Japanese.

123. Bird on swing in cage with sliding door that opens. Ivory. Anon. h. $1\frac{1}{4}$ ".

124. Baby chick emerging from shell. Ivory. Sgd: Hōgyōku (E. 18th century). h. $1\frac{1}{4}$ ".

125. Cicada, *semi*, its legs gripping a twig. St. ivory. Sgd: Anon. l. 2".

The *semi* is regarded as a symbol of humaneness, and a netsuke in this form may have been intended to be worn on the eve of, or throughout the Festival of the Dead, to insure the wearer of a long life.

126. Crab (*Heike-gani*) half hidden atop of shells. St. ivory. Anon. l. $1\frac{7}{8}$ ".

The crab, *kani*, is symbolic of the winding way of the avaricious person greedy for wealth, no doubt attributed to its odd sideways movement, and is popular because the word *kani*, when pronounced *kan-i*, signifies bravery, also court rank. The crab represented is the Heike-gani (the crabs of the Heike, the Taira clan), their upper shields having lines, folds, stripes and knobs resembling the features of an angry human face, and thought to be the transmigrated souls of the Taira warriors slain in the Battle of Dannoura, in 1185¹.

127. Deer, *shika*, with white breast and spotted coat, recumbent. St. ivory. Anon. h. $1\frac{3}{8}$ ".

¹Volker, p. 35.

The deer, *shika*, is symbolic of long life, good luck, the "animal bringing good fortune," and while smaller and more slender than its Western brother, is said to live to a very great age. Considered an incarnation of Buddha, *shika* is generally represented as the companion of Jurojin, the god of longevity, and when in pairs, becomes a symbol of a happy connubial life.

128. Dog, *chin*, female with cub. St. ivory. Anon. h. 1 ¼".
129. Dog, *kame*, with ball. Ivory. Anon. h. 1 ½".
130. Dog, *kame*, emaciated. Ivory. Anon. h. 1 ¼".
131. Wild dog, *yamainu*, with skull. Wood. Anon. h. 1 ½".
132. Dog with ball. Ivory. Sgd: Tomomitsu (L. 18th-E. 19th century). h. 1 ¼".
133. Emaciated dog with cub. Ivory. Sgd: Tadatane-Kinryusai (L. 19th century). h. 1 ⅜".
134. Pair *chin* (Pekinese) cubs. Wood. Sgd: Masanao (L. 18th century). h. 1".

Dog, *kame*: In ancient times, Japan had its wild dogs, with large gaping jaws, of which many legends have been written, but the domesticated animals of today are either descendants of the plump *chin*, which were imported by the Portuguese, from China around the end of the 16th century, or the larger, and more slender animal known as *kame*, which is without doubt a descendant of the wild dog of ancient times. The domestic animal of today is held in high esteem by the people, while in early times, the Chinese considered the dog an animal of evil, and in Japanese legend and folklore, the dog is charged with supernatural powers. Talisman in form of small dogs, *inu-bariko*, are used for protection against illness, and the animal is held in high esteem by pregnant mothers, the "day of the dog" being the first day of their going abroad, after delivery. A netsuke depicting an emaciated dog, with one paw on a skull, represents a wild dog, a *yamainu*, also called Okami, "great Deity," a very wild and brutal animal that will do no harm if treated kindly, according to legend.²

²Volker, p. 47.

135. Dragon (*Ama-ryu*, rain dragon), curled up inside a pumpkin. Wood. Sgd: Masanao (L. 18th century).

Dragon: A supernatural animal, regarded by the ancient Chinese as a symbol of rain and fertility, and later as a symbol for the emperor, called *ryu*, or *tatsu* (Japanese), *lung* (Chin.).

136. Fox, *kitsune*. Ivory. Sgd: Ikkosai Saito (1805-76). h. 4 $\frac{3}{8}$ ".

The fox, *kitsune*, a common animal hunted for its fur, is also regarded as a supernatural being, and as a demon animated by the devil. The Inari-fox, consecrated to the Fox-god Inari-Sama, the god of agriculture, is good, and feared by other fox. The demon fox, *bito kitsune*, the worst, and capable of assuming any shape, also of making himself invisible. In Japanese legend, the fur of the fox turns white when he has lived 1000 years, whereupon he ascends to heaven and becomes deified. A netsuke depicting a fox can have many interpretations; it is regarded as a symbol for a certain day of the second month of the year; an amulet symbolizing fecundity, fertility, or love; or a talisman against fecundity as worn by courtesans. This specific piece may represent Inari-fox, the messenger of Inari-Sama, or a dangerous courtesan, intent on the debauchery of men, also called Kitsune.³

137. Five Frogs on a sandal, *zori*, holding up a lotus bud. St. ivory or bone. Anon.h. 11/16".
138. Frog on a scroll. Ebony. Sgd: Masanao (M. 19th century. h. $\frac{3}{4}$ ".
139. Frog on a lotus leaf. St. ivory. Anon. l. 1 $\frac{3}{4}$ ".

The frog, *kaeru*, is regarded as a symbol of rain, of luck, and when accompanied with a swallow, a symbol of rain.

A netsuke of a frog on a lotus leaf may allude to the anecdote of the emperor Go Toba, who after his abdication from the throne, retired to a house in the country. The house was surrounded by gardens and ponds, in which there lived many frogs. Their croaking so annoyed Go Toba that he ordered them to be silent, and the legend is that since the year 1230, and the edict of Go Toba, the frogs in the pond of this place remain silent.

³*Ibid.*, p. 81

140. Two fish and a lobster, in basket. St. ivory. Sgd: Tomiyuki.
l. 1'' x 1 5/8''.

The fish, *himono*, most frequently portrayed are the bonito, *katsuo bushi*, signifying a congratulation, or sincere wishes for achievement; the *fugu*, a delicacy, but also poisonous, if prepared during its spawning time; seabeam, *tai*, regarded as the King of Fish, and symbolic of happiness; the sardine, *iwashii*, a talisman against demons and their tricks; salmon, eel, and small trout. Those fish supposed to be of medicinal value were considered symbolic of health, while dead fish may symbolize food in plenty.

The lobster, *ebi*, one of the signs of the longevity, is generally presented as a gift at the new year, symbolizing a wish for long life to the recipient, possibly because, when cooked, its brilliant red coloring is significant of vitality.

141. Horse, *uma*, grazing. Ivory. Anon. h. 2''.
142. Horse standing with its feet together. Ivory. Sgd: Ikkosai-Saito (E. 19th century). h. 1 7/8''. (Plate III)
143. Horse, with man currying his flank. Ivory. Sgd: Kagetoshi (E. 19th century). h. 1 1/4''.
144. Horse with monkey on back, "*Iba-shin-yen*." Ivory. Anon. h. 1 1/2''.

The horse, *uma*, in netsuke form may have a multitude of meanings. It may represent a famous story or legend, a talisman for good luck, or for success in affairs of the heart. A frolicking horse signifies a free and spirited life; with its feet close together it is a symbol of fecundity; and fully comparisoned, an allusion to a legendary tale. A monkey riding a horse signifies energy led by intellect.⁴

145. Lion, *karashishi*, Chinese seal. St. ivory. Carved seal. h. 2 1/8''.
146. Lion, *karashishi*, Chinese seal. Very dark. St. ivory. Carved seal. h. 1''.

⁴*Ibid.*, p. 122.

147. Lion with ball in a cage between its paws. Wood. Sgd: Masamitsu (1837-1909). h. $1\frac{3}{8}$ ".

The Chinese lion, *karashishi*, or Korean lion-dog, *shishi-komainu*, as it is commonly known in Japan; in seal-form, was imported from China and used as netsuke during the 17th century. Later, many netsuke were produced in this form. The *karashishi* is symbolic of strength, and were regarded as a talisman for warding off evil influences. They are seen often throughout the country in varied forms, as guardians of the Shinto temples.

148. Monkey, *saru*, in *mino*, coat, holding the peach of longevity. Bone. Anon. h. $1\frac{1}{2}$ ".
149. Monkey contemplating his thumb. Wood. Anon. h. $1\frac{1}{2}$ ".
150. Female monkey with babe. Wood. Sgd: Masanao (M. 18th century). h. $1\frac{1}{8}$ ".
151. Monkey, white-faced, seated. St. ivory. Sgd: Masatsugu (1813-92). h. $1\frac{1}{8}$ ".
152. Monkey holding peach. Wood. Sgd: Mitsukuni (E. 18th century). h. $1\frac{1}{4}$ ".
153. Monkey climbing atop of rocks. Ivory. Sgd: Sadatoshi (E. 19th century). h. $1\frac{5}{8}$ ".
154. Monkey with fruits. Ivory. Anon. h. $1\frac{1}{2}$ ".
155. Monkey on shell pulling on tenacle of *tako*, octopus, on the under-side, having the long nose of *tengu* and jeweled eyes. Ivory. Sgd: Shomin I. h. 1".
156. Two slender monkeys upholding the peach of longevity. Ivory. Sgd: Eiitsu (or Eiichi) (M. 19th century). h. $1\frac{3}{8}$ ".
157. Monkey Triad, "*Sambiki saru*," on a pumpkin. Orange and gold lacquer. Anon. h. $1\frac{1}{4}$ ". d. $1\frac{7}{8}$ ". (Color Plate III)

158. Monkey carrying huge bamboo shoot strapped to back. Ivory. Anon. h. $3\frac{7}{8}$ ".

The monkey, *saru*, is according to the Taoists, the bearer of the peach of longevity, and one of the signs of the zodiac. A netsuke in monkey-form may have many meanings, or none, other than its being a perfect miniature of the animal itself, to be appreciated and enjoyed as such.

The "*sambiki-saru*," monkey triad, is known in most countries to represent the three virtues: hear no evil, see no evil, and speak no evil. Generally depicted together are Iwasaru, with hands covering mouth, Kikusaru, with hands covering ears, and Misaru, with hands covering eyes. (see 157-280).

159. Octopus, *tako*, on a shell, with a scene in minute carving on reverse. Ivory. Sgd: Chokusai (M. 19th century).

160. Octopus, *tako*, on a bucket. Wood. Anon. h. $2\frac{1}{2}$ ".

The octopus, *tako*, is a symbol of progeny, and of happiness, of which many legendary tales are told. It is depicted in many ways, often with comic, and most frequently with erotic allusions.

161. Ox, *ushi*, with herdboy, *bokudo*, "The return on ox-back," "*Ushi-doji*." Porcelain. Sgd: Masakazu (L. 18th century). h. $1\frac{3}{4}$ ". w. 2".

162. Bokudo pulling ox, "The catching of the ox." Wood. Sgd: Toyomasa (1773-1856). h. $1\frac{1}{2}$ ".

163. Bokudo leading ox, "The docile ox." Ivory. Anon. h. $1\frac{3}{16}$ ".

164. Bokudo on oxback, recumbent. Ivory. Anon. h. $1\frac{3}{4}$ ". w. 2".

165. Woman on oxback, "*Ushi no toki mairi*." St. ivory. Sgd: Masayoshi (1764-1837). h. $1\frac{1}{2}$ ".

The ox, *ushi*, is an emblem of agriculture, and when shown together with a blossoming peach, signifies spring. The popular theme of the herdboy on oxback, so frequently depicted by netsukeshi, has its origin in the tale of "The Ten Oxen," a series of ten images known as:

"In search of the ox,
 The finding of the tracks,
 The finding of the ox,
 The catching of the ox,
 The docile ox,
 The return on ox-back,
 The ox is forgetful but the man is conscious,
 Ox and man are both unconscious,
 The return to primitive purity,
 The total victory of truth," all pertaining to the philosophy of
 the Zen sect of Buddhism.

166. Pheasant, *kigisu*, perched on a tree-stump upon the side of which grows a leafy-vine. St. ivory. Sgd: Matsuaki (L. 19th century). h. 2". (Alternate reading—Shomei.)

The pheasant, *kigisu*, is regarded as a messenger to the Shinto gods, and the most beautiful of all birds. It is symbolic of parental love, and is considered as a bird of good omen.

167. Rabbit, or hare, *usagi*, with persimmon. Ivory. Sgd: Okatori (L. 18th century). h. 1 ½".

The hare, *usagi*, one of the signs of the zodiac, is well represented as a netsuke, being a hero of many legends and fables.

168. Rat, *nezumi*, on a rice basket. Wood. Anon. l. 1 ¾".

169. Rat on a pumpkin. Bone. Anon. h. 1 ⅜".

170. Rat, *nezumi*, perched upon the side of Daikoku's mallet. Wood. Sgd: Naohiro (M. 19th century). h. 1 ½".

171. Rat, *nezumi*, perched upon a coiled rope. Ivory. Anon. l. 3" ⅛.

The rat, *nezumi*, is the first sign of the zodiac, and the messenger and companion of Daikoku, the most popular of the seven gods of good fortune. Regarded as an emblem of good luck, it is also a talisman worn to evade bad luck, and a popular favorite with *netsukeshi*.

172. Snail on an eggplant. Ivory. Sgd: Seizan (M. 19th century).
l. $3\frac{1}{4}$ ".

The snail, another favorite among *netsukeshi*, considered as symbolic of the impermanence of earthly power, and represented in the triad "*Sansukumi*," the three fascinated by each other (the snail, toad, and snake), wherein the snail is devoured by the toad, the toad by the snake, and the slime of the snail destroys the snake.

173. Snake, *hebi*, encircling a turtle. Wood. Anon. h. $1\frac{1}{4}$ ".
174. Snake, *hebi*, emerging through the eye of a skull. Wood. Anon.
h. $1\frac{1}{2}$ ".

The snake, *hebi* (or *ja*), the messenger of the goddess Ben Ten, is also one of the signs of the zodiac, and a very popular subject about which many legendary tales have been written. The form encircling a turtle is likely intended as an emblem of the North since Bishamon, one of the seven gods of good luck, and the Guardian of the North, is usually accompanied by a turtle encircled by a snake.

175. Tiger, *tora*, with cubs. Bone, with eyes of mother-of-pearl. Sgd: Hakuryu Miyasaka (M. 19th cent.) h. $1\frac{1}{4}$ ".
176. Tiger, *tora*, with monkey on back. Wood. Sgd: Unsai (M. 19th century). h. $1\frac{1}{4}$ ".

The tiger, *tora*, is one of the signs of the zodiac, and a native of China, where it is regarded as symbolic of natural phenomena, and of autumn. Numerous legendary tales of *tora* have developed in Japan, where it has become a symbol of courage and strength, and is also regarded as a talisman that will insure the safe return of a loved one from a perilous venture or journey.

177. Toad, *gama*. Wood. Sgd. Masanao (1815-90). h. $1\frac{1}{4}$ ".

The toad, *gama*, according to ancient Chinese lore, is said to inhabit the moon, along with the hare, *usagi*, and the white tiger, *tora*. Legend has it that an Archer-Lord of ancient times fired shots at clouds pursuing the moon, freeing it from capture, whereby he was awarded an

elixir of life which was stolen from him by his consort Ch'ang O, who fled to the moon, where for punishment, she was transformed into a toad.

178. Turtles, *came*, five in a pile. Wood. Sgd: Ikkan (M. 19th century).
h. 1 ¼".

The turtle (or tortoise), *Ki*, or *came*, is regarded as an emblem of happiness, and a symbol for numerous progeny.



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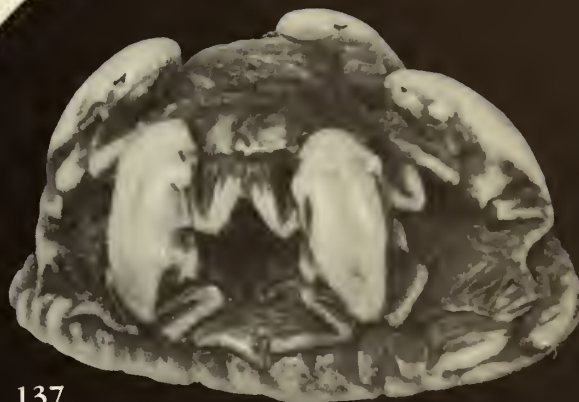
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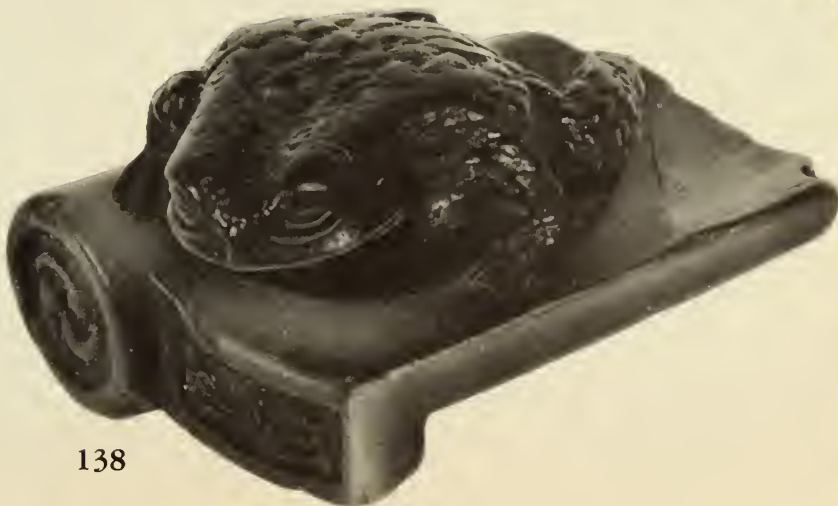
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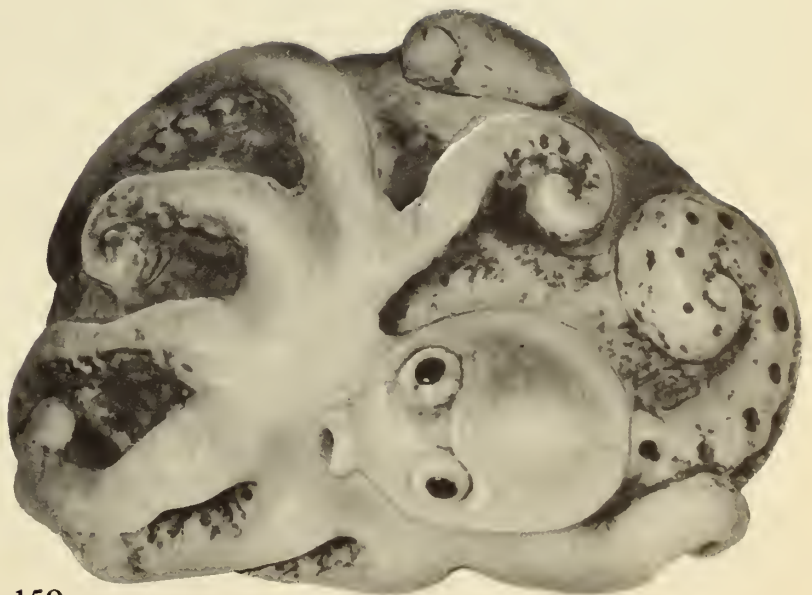
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PLANTS

179. Bamboo shoots, *take-no-ko*. Ivory. Sgd: Anon. h. $1\frac{3}{8}$ ".
180. Bamboo shoots, with tiny snail. Ivory. Sgd: Masatsugu (1813-92). l. $2\frac{1}{8}$ ".

Bamboo shoots, *take-no-ko*, first appear slowly in the spring and autumn, and occasionally in the summer. The growth gradually increases more rapidly until it reaches about half of its full height when the rapidity of growth ceases. The tender shoots supply a delicate foodstuff which is sliced and cooked in various ways. When prepared with rice it is called *Take-no-ko Meshi*.

181. Beanpods. Ivory. Anon. l. $2\frac{1}{8}$ ".
182. Chrysanthemum, *kiku*, 16-petalled, silver pod and ring, red *tsuishu* lacquer *manju*. Sgd: Anon. d. $1\frac{3}{4}$ ".
183. Manju-Chrysanthemum, 16-petalled with Ocho and Mecho, male and female butterflies. Ivory with insets of cornelian, jade, mother of pearl, lacquer and lapis-lazuli. Ivory. Sgd. Sgd: Aki-kane. d. $1\frac{3}{4}$ ". (see Plate II)

The chrysanthemum, *kiku*, is the symbol of Japan, as well as of the ninth month of the Japanese calendar; the 16-petalled chrysanthemum being the emblem of the emperor.

The butterfly, *cho*, is an emblem of the happy bond that should result from matrimony, and signify a happy and unruffled life with sunny weather throughout, and longevity.

184. Four *hamiguri*-(clam) shells with an insect resembling a bee. Wood. Sgd: Hideharu (L. 19th century). h. $1\frac{3}{8}$ ".
185. Lotus *basu* pod with rattling seeds. Ivory. Anon. h. $1\frac{1}{4}$ ".
186. Lily, tiger-lily root. Ivory. Sgd: Kohosai (L. 19th century). h. $1\frac{1}{8}$ ".

The root of the tiger-lily is prepared and served as a delicacy in Japan.

187. Onions, group of six. Ivory. Sgd: Masanao (M. 18th century).
h. $2\frac{1}{4}$ ".
188. Fruit-stones (or *ginnan*-nuts). Ivory. Sgd: Masatami (M. 19th century). h. $1\frac{1}{2}$ ".
189. Lotus *hasu* root. Mastodon ivory. Anon. l. $2\frac{1}{2}$ ".
190. Peaches, *momo*, on stem. Stone. Anon. l. $2\frac{1}{2}$ ".
191. Peach on stem. Ivory. Anon.

Peach, *momo*, a symbol of longevity. Tobosaku, the adviser to the Emperor Wu, of Han, is generally depicted with the peach of longevity; he attained the age of 800 years, after having eaten the three sacred peaches which he stole from the Emperor's garden, a gift brought from heaven by the fairy Seiōbo in 110 B.C.

192. Mushrooms. Boxwood. Signed.



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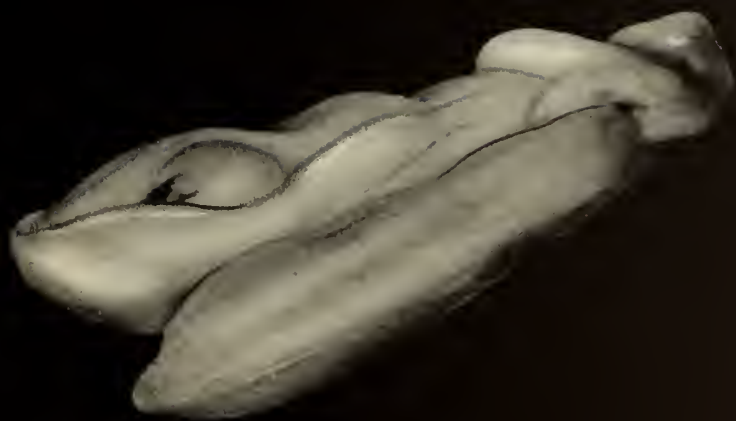
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INANIMATE OBJECTS

193. Skull with snake encircling crown. Ivory. Anon. h. 1 ¼".
194. Skull. Light wood. Sgd: (Hanaoshi) (written seal). h. 1 ⅜".
195. Skull. St. ivory. Anon. h. 1 ¼".

The skull seems to have been a very popular subject among *net-sukeshi*, as one finds this somewhat forceful reminder of mortality so often depicted in netsuke-form, and when attached to the *inro*, it presents a somewhat gruesome sentiment. The snake, *hebi* or *ja*, a creature of many symbols; jealousy, and a foreboding of disaster, is also regarded as the messenger of the goddess Ben ten Sama, and to dream of a snake is considered a good omen. Ben ten is often represented seated upon a rock around which a snake is coiled.

196. Warrior's saddle. Bone, with inlaid and painted design in gold and black. Anon. h. 1".
197. Wood-plane. St. ivory with black stone blade. Sgd: Tomochika (E. 19th century). l. 1 ¾".
198. Tobacco-pouch with *inro*, *ojime* and mushroom netsuke. Ivory. Sgd: Masakazu (M. 19th century). h. 1 ¾". (Page 1)
199. Mask box with Usobuki and Ofuku-mask on lid. Ivory. Anon. h. 1 ¼". w. 1 5/16".
200. Matchlock gun. Wood with silver fittings, iron tip, design in gold inlay. Sgd: Murasada. l. 1 ⅞".
201. Matchlock gun. Wood with silver fittings, iron tip. Sgd: Gur. l. 3".

The matchlock gun was introduced into Japan by the Portuguese sometime during the 16th century.

202. Mokugyo. Ivory. Anon.
203. Mokugyo, with tiny figure of *oni* crawling up its side. Ivory,

tinted a deep reddish color. Sgd: Hakuun (L. 18th century). Color Plate IV)

Mokugyo (*moku*-wood; *gyo*-fish), a wooden gong carved in the shape of a fish, found in Buddhist temples. The following description, as given by Yamaguchi, describes its origin:

"It is generally made of camphor-wood, but sometimes of mulberry or rosewood, painted red or in a plainer color. Somewhat round and hollow, it looks more like a wooden bell than a wooden fish, as the name literally indicates, though it has the scales of a fish, with its tail often bent over its body. In a temple belonging to the Zen, the Jodo, or some other Buddhist sect, the wooden bell is beaten to accompany the chanting of the Buddhist *sutra*. Sometimes, however, a *mokugyo* in the form of a fish is found in a temple, but it is not used in the Buddhist service. . . .

"The wooden bell is attributed to the invention of a Zen priest, Chih-ling by name, who lived during the Sui dynasty (581-617) in China. He made it after a fish mentioned in the Buddhist *sutra*, Subha Sastra."¹

204. Box, diamond-shaped, metal lacquered black, glass window reveals scene in gold, inscription on bottom: "Cherry blossoms on fall mountain." Sgd: (written seal). 1 ½" x 1 ½".
205. Taboret, red carved lacquer *tsuichiu*. Anon. h. ¾".
206. Manju, Hotei with *bossu*. Ivory, tinted lips. Sgd: Garaku (M. 19th century). d. 1 ½" x 2".
207. Kagamibuta, silver lid, dragon encircled. Ivory. Anon. d. 2".
208. Kagamibuta. Wood, lid of *sentoku*, copper fly. Anon. d. 1 ¾".
209. Kagamibuta, etched design. Wood, lid of copper. Sgd: Carved by Mitsunaga (M. 19th century). d. 1 ⅜".
210. Kagamibuta, wisteria sprays. Wood, lid of *shibuichi*, gold and silver. Anon. d. 1 ½".

¹De Garis, Yamaguchi, *op. cit.*, p. 113.

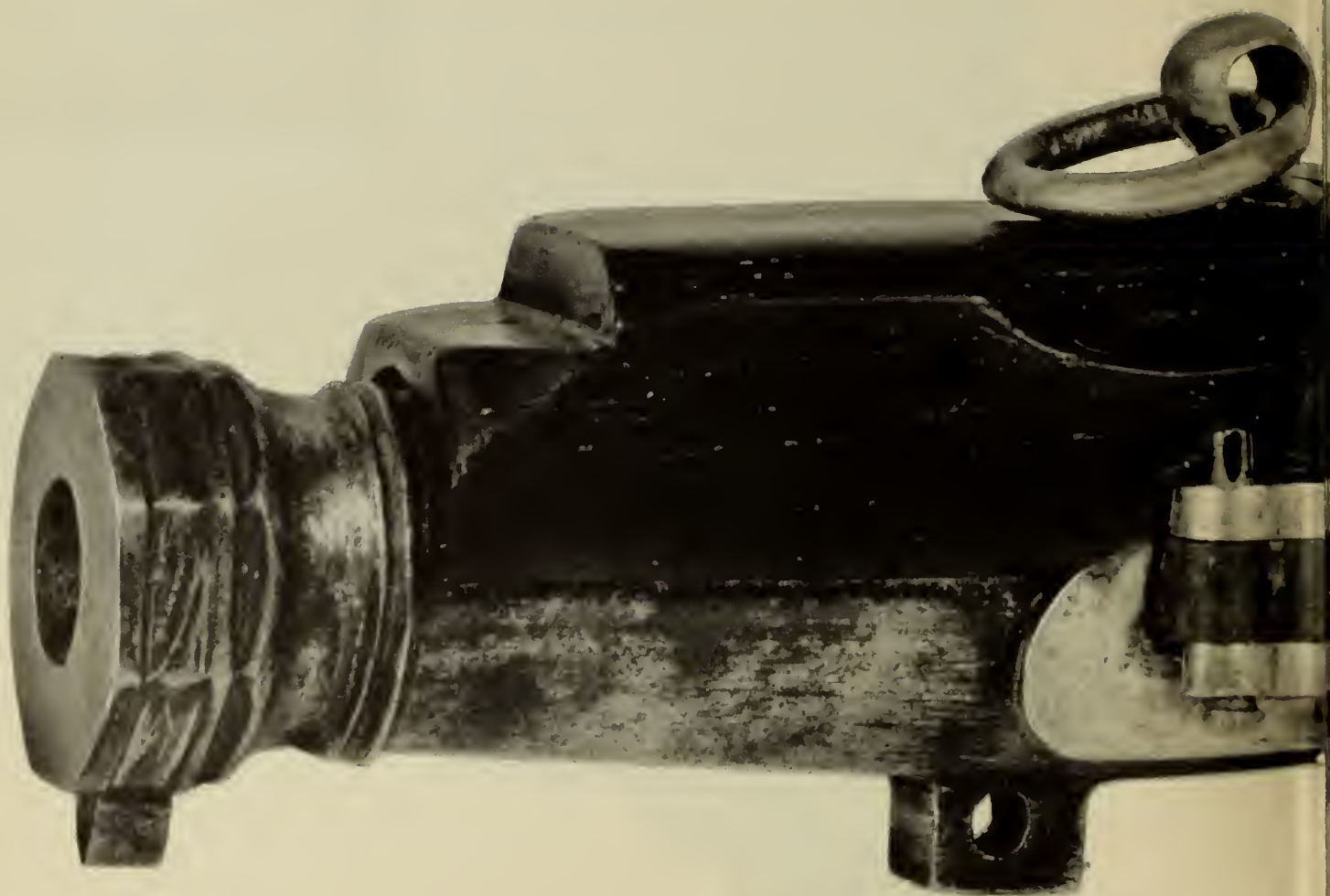
211. The hero Tawara Toda with Oto hime on the Seta bridge. On the reverse side: the temple bell, the rice-bag, and the arrow with which he killed the *mukade*, centipede. Ryusa-type. Ivory with silver and gold inset. Sgd: Kokusai (M. 19th century). d. 1 7/8".

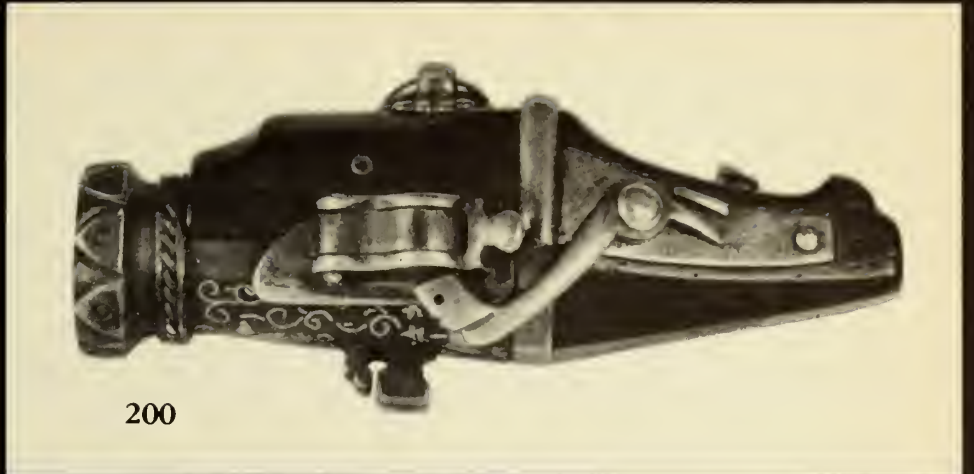
According to legend, a giant *mukade*, centipede, terrorized the people of the province of Omi, in the 10th century, causing many deaths. The daughter of Ryujin, Oto hime set out to find a person brave and with strength enough to kill the monster. On the Seta bridge, she met Tawara Toda, whom she recognized at once as a hero sent by the gods, to rid the province of the dread monster. At her request he agreed, and finally after several attempts, an arrow wetted with spittle, believed to be fatal to creeping things, penetrated the thick scaled body of the monster and killed it. Oto hime then took the hero to her father's palace where he was handsomely rewarded with gifts, among them a fabulous bell of bronze which he later presented to the temple of Miidera (see Benkei), a bolt of brocade of never ending proportion, a bag of rice that always remained full, and a kettle that always held boiling water, without fire to heat it.

212. Ryusa-type. Bone. Anon. d. 1 1/2".
213. Animal in Dutch shoes, *ryusa*. Bone. Anon. d. 1 3/4".
214. Manju, with etched landscape, oval form. Ivory. Anon. d. 1 3/4"x2 1/4".
215. Manju. Wood with inlay of leaves, porcelain tinted green. Anon. d. 2".
- M216. Crest, *mon*. Bone. Anon. d. 1 1/2".







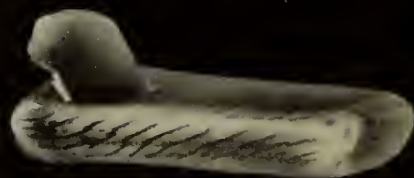




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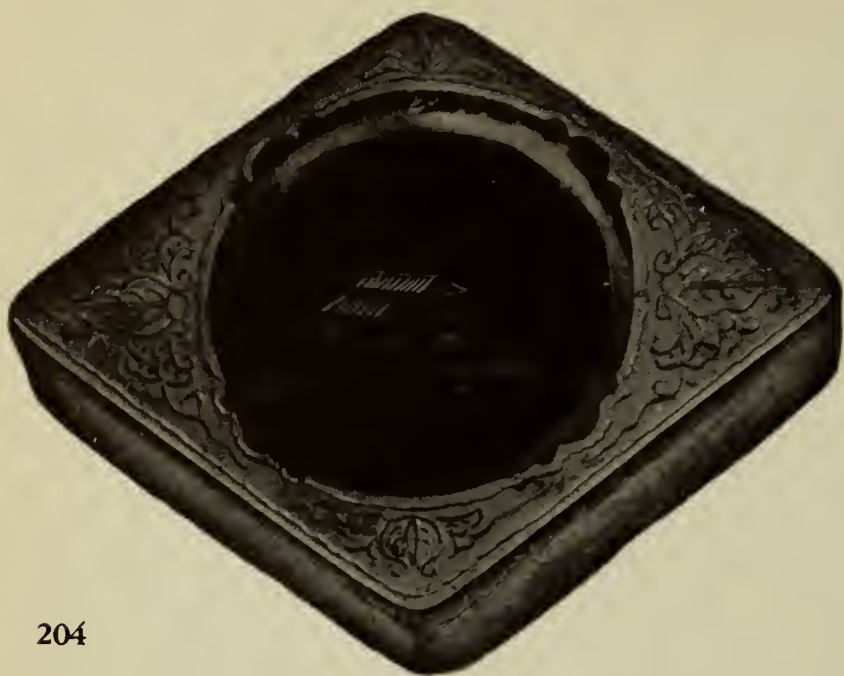
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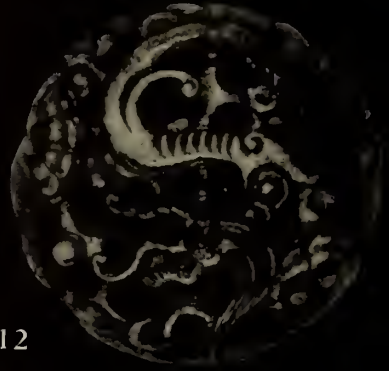
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MASKS

216. Buaku-mask used in Kyogen, white enamel teeth. Banko-ware.
217. Buaku-mask. Wood. Sgd: Tairi.
218. Buaku-mask, angry warrior, used in Kyogen. Wood. Sgd: Minko (L. 18th century).
219. Demon-mask. Bone. Sgd: Masatomo (M. 19th century).
220. Demon-mask. Wood. Sgd: (seal) Hanaoshi.
221. Demon-mask. Ivory. Sgd: Yoshiki. 3 ¼"x2".
222. Demon-mask. Veg. ivory. Anon.
223. Demon-mask. Wood, red lacquer worn, with black hair. Sgd: Deme Uman (M. 18th century).
224. Demon-mask. Wood. Sgd: Deme Saman (M. 18th century).
225. Demon-mask. Ivory, small. Sgd. Koichi (L. 19th century).
226. Demon-mask. Veg. ivory, black curly hair. Anon.
227. Daikoku-mask. Veg. ivory. Anon.
228. Ebisu-mask. Veg. ivory. Anon.
229. Hannya-mask, female demon. Wood with gilt eyes. Sgd: Deme Uman (Tenkaichi) (Peerless in the Realm) (M. 18th century).
230. Hakushiki-mask, used in Sambaso (Earthquake) dance. Banko-ware. Banko.
231. Hyottoko-mask (of a clown), with pointed mouth, used in Kyogen. Wood lacquered red and black. Anon.
232. Hyottoko-mask, with headcloth. Used in Shinto dance. Walnut. Anon.
233. Hyottoko-mask, with headcloth. Nut. Sgd: Shoichi.

234. Hotei-mask. Wood. Sgd: Deme Joman (M. 18th century).
235. Kitsune-mask (see #95).
236. Kurohige-mask, demon used in No. Banko-ware.
237. Male-mask. Wood. Sgd: Deme Uman (Tenkaichi) (M. 18th century).
238. Kobeshimi-mask, Noh actor of 18th century. Wood. Sgd: Deme Joman (M. 18th century).
239. Namanari-mask, female demon used in No. Wood. Sgd: Deme Joman (Tenkaichi).
240. Nakizo-mask, young woman in distress. Wood. Sgd: Deme Saman (M. 18th century).
241. Okame-mask, used in Kyogen in comical female parts. Wood, black hair, red lips, coloring almost completely worn off. Anon.
242. Okame-mask. Ivory, hair and eyebrows black, with holes at sides for ribbon. Sgd: Shogyokusai (L. 18th century).
243. Okame-mask. St. ivory. Sgd: Seiko (Matsuura) (E. 20th century).
244. Okame-mask. Veg. ivory, hair and eyebrows black. Anon.
245. Okame-mask. Wood. Sgd: Deme Joman (M. 18th century).
246. Okame-mask. Wood. Sgd: Shuzan II (M. 18th century).
247. Okame-mask. Wood, glass eyes. Sgd: Niko (L. 19th century).
248. Okame-mask. Wood. Sgd: Tamiyuki.
249. Okina-mask, old man with ribbons holding lower jar. St. ivory. Sgd: Koitsu.
250. Okina-mask, old man, wrinkled face, red lips, tip of tongue gold-leaf. Wood. Sgd: Gumon.
251. Okina-mask, old man with sensu (pleated fan). Ivory. Anon.

252. Ogre-mask, horn in center of forehead. Wood. Anon.
253. Oba-sute-yama-mask, old lady of the mountain. Wood. Sgd: Carved by Deme (see page 260).
254. Old man with headcloth and white beard, tinted lips. Nut. Sgd: Shiogyoku.
255. Ofuku-mask, used in Kyogen. Nut. Sgd: Shoichi.
256. Masks—six put together, carved of one piece. Ivory. Sgd: Ikkosai (E. 19th century).
257. Masks—seven carved together of one piece. Ivory. Sgd: Yoshiyuki (M. 19th century).
258. Masks—nine carved together. Ivory. Sgd: Kikukawa (Masamitsu) (M. 19th century).
259. Hannya-mask, female demon used in No. Wood. Sgd: Deme Uman (M. 18th century).
260. Comical mask, used in Kyogen. Wood. Sgd: Kakei.
261. Saruta-Hiko-mask, with *tenugai* headcloth wrapped around nose. Ivory. Sgd: Mitsuhiro (1810-75).
262. Male-mask, with protruding red tongue. Banko. Anon.
263. Male-mask, in distress, gilt eyes. Wood. Sgd: Deme Uman (Tenkaichi) (M. 18th century).
264. Warrior-mask. Veg. ivory. Anon.
265. Distressed male-mask, red tongue. Banko-ware.
266. Warrior-mask. Veg. ivory. Anon.



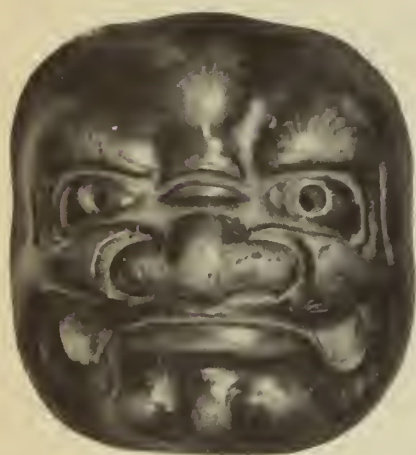
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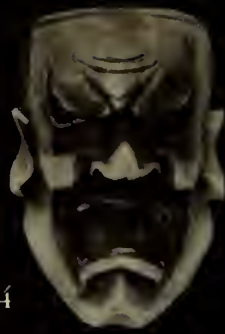
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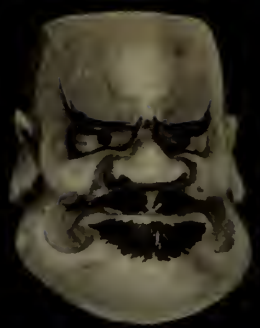
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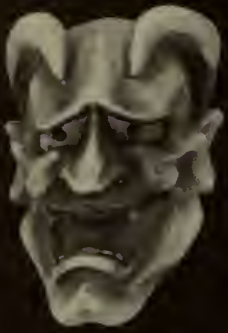
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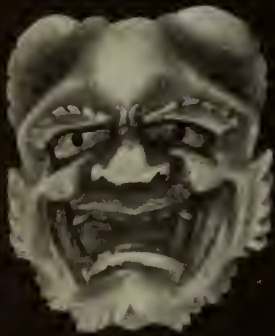
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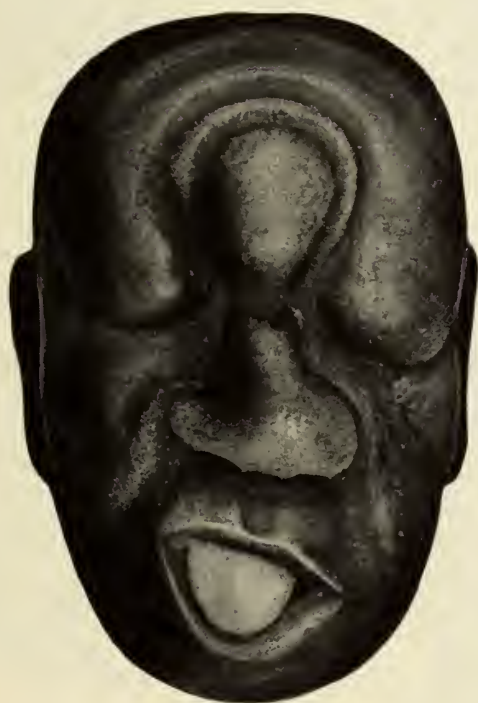
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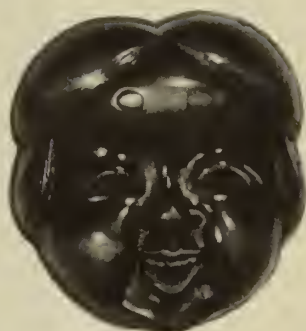
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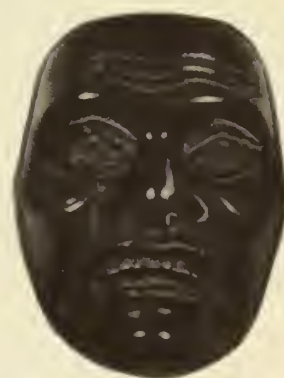
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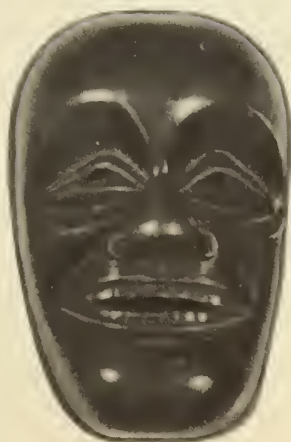
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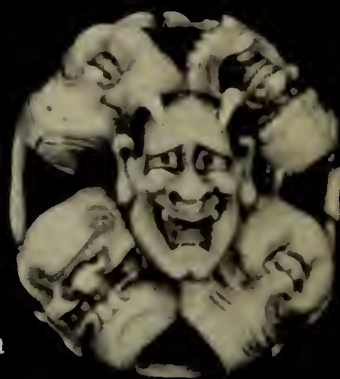
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258 a



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258 b



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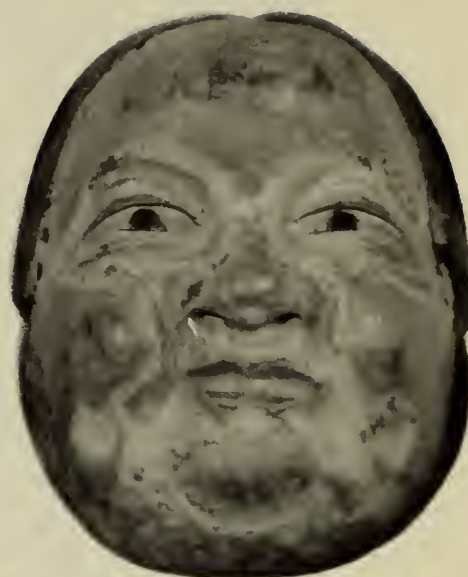


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NUMBERS 267 THRU PLATE 16 FROM
LAWRENCE GICHNER COLLECTION, Washington, D. C.
(*artists' names omitted*)

267. Rates in a pile. Ivory.
268. Monkey polishing the long nose of *Saruta hiko*-mask. Ivory.
Saruta hiko, a Shinto deity with nose seven hands long, also called Koshin, god of the roads.
269. Karashishi, Chinese lion. Ivory.
270. Amma, the blind masseur, massaging the back of Hotei, the god of happiness. Ivory.
271. Rat, *nezumi*, perched on side of huge vegetable. Ivory.
272. Mermaid being caressed by *tako*, octopus. Wood.
273. Kiyohime and the temple bell under which her lover Anchin hid while she pursued him. Wood. (see #25)
274. The favorite horse of Yoshisada led by groom. Ivory.
The imperial general Nitta Yoshisada is often depicted on this, his favorite horse, near a broken bridge, an allusion to the time that Yoshisada in retreat from his arch-enemy Ashikaga, jumped over the Tenryugawa river after the bridge had been demolished. His horse with groom following him got adrift in a dangerous current, only to be rescued by Saemon, a soldier of great strength, who succeeded in getting both man and horse safely to the shore.
275. Three boys engaged in a game. Ivory.

PLATE 12 (left to right)

- 1st Shoki, the demon quellor, asleep atop a three-legged pedestal, with two *oni* below. Ivory.
Sennin in Chinese garments seated. Ivory.

Oniwaka (Benkei as a boy), with huge *koi*, carp, caught by him. Ivory.

Kagura dancer holding *suzu*, Buddhist bell, wearing a *kitsune*-mask. Ivory.

Benkei carrying the huge bell of Miidera on his back. Ivory.
(see #2)

2nd Temple priest carrying the itinerant tinker to whom he has sold his magic teapot. Ivory.

Representing a children's tale wherein *tanuki* plays a part, called "*Bumbuku chagama*," the lucky teakettle. A certain priest of the Morinji temple possessed an old teakettle which one day unexpectedly grew a head, legs and a brush as he attempted to hang it over the fire. Its antics so frightened the priest that he placed it in a box where it resumed its kettle-shape. Worried lest it repeat this unusual performance, he quickly sold it to an itinerant tinker for a few coins. The tinker enjoyed the same manifestations whereby he traveled far and wide with his magic kettle, reaping great wealth from its dancing antics. Later, he returned the kettle to the temple, where it remains to this day, a simple kettle of battered bronze.

Group of *hamiguri*-shells. Ivory. Sgd: Kiyokatsu (E. 19th century).

Carp, *koi*, floating in waves. Ivory.

Child at table writing with *fude*, brush. Ivory. (see #75)

Woman bathing herself at side of a tub. Ivory.

3rd Two boar, *I no shishi*, in combat. Ivory.

Choryo replacing the shoe of Kosekiko, Prince of the Yellow Stone. Ivory. (see #53)

Karashishi, Chinese lion. Ivory.

Amma, the blind masseur, massaging shoulder of man. Ivory.

Box with Okame and Hannya-mask on lid. Ivory.

PLATE 13 (left to right)

Buaku-mask. Wood.

Female demon-mask used in Noh. Ivory.

Male-mask, used in Kyogen. Wood.

Angry warrior-mask. Ivory.

Okina-mask. Wood.

2nd Awabi-diver with crab, *kani*, on wrist. Ivory.

Quail on oval vase. Ivory.

Chick hatching from shell. Ivory.

Recumbent horse, *uma*. Ivory.

Monkey, *saru*, peering at a netsuke thru a glass. Ivory.

3rd Long-tailed hare, *usagi*. Ivory.

Hagaromo, the Angel who came to Earth. Ivory. (see #114)

"Take ni tora," tiger in bamboo. Ivory. (see #176)

Emma O, Regent of Hell, seated on *wariji*, straw sandal. Ivory.

Octopus, *tako*. Ivory.

4th Sumo wrestlers. Ivory. (see #121)

Long-haired dog. Ivory.

Deer, *shika*, on pedestal. Ivory.

Woman with two small boys, one on her back. Ivory.

Two frogs, *kaeru*, on a skull resting on *tako*-tenacle. Ivory.

PLATE 14 (left to right)

Demon, *oni*, holding large pincers. Wood.

Fox, *kitsune*, kneeling before a hand-drum. Wood.

Man playing "blind-man's-bluff" with child. Ivory.

Daikoku polishing his huge *tsuichi*, mallet. Ivory.

Plover, *chidori*, on a twig. Ivory.

2nd Fruit with ivory worm. Wood.

Odori-dancer with *Dojiji*. Lacquer with ivory face and hands.

Darumma-*ningyo*. Wood with eyes, teeth and earrings. Ivory.

Monkey and gourd on back of catfish, *namazu*. Wood, eyes ivory.

3rd Frog, *kaeru*, on a stump. Wood.

Sennin seated. Wood.

Blind man attempting to catch rat in a box. Wood.

Boar, *I no shishi*. Wood.

4th Hannya, female demon, with ivory bowl on tray. Wood.

Man sleeping on folded *tatami*, mat. Wood.

Snake encircling a tortoise, symbol of the North. Wood.

Bundle of bamboo-shoots, *take no ko*. Wood. (see #180)

PLATE 15 (left to right)

Hare, *usagi*, pounding *mochi*, rice cakes, with moon and clouds.
Ivory.

Hare, *usagi*. Ivory.

Shoemaker polishing a *geta*, wooden clog. Wood.

Boy rolling a *darumma-ningyo*, toy. Ivory.

2nd Wrestler prepared for pillow-wrestling. Ivory. (see #121)

Rowboat with figures emerging from within a *hamiguri*-shell.
Ivory.

Seated Rakan with staff and *kasa*, straw hat. Ivory.

Monkey with its finger caught in a shell. St. ivory.

3rd Shoki, the demon-quellor. Ivory.

Kakkyo holding the gold kettle, *kama*, that he unearthed while digging a grave for his child, his wife and child at his feet. Ivory.
(see #118)

Carp, *koi*, balanced on fins and tail. Ivory.

Kyoshi, one of the 24 paragons of filial piety, with a companion carrying a huge carp. Ivory.

PLATE 16 (left to right)

Honeycomb with bees and protruding larvae. Wood with ivory larvae.

Roshi (Chin. Lao Tzu) meditating on book outspread on flank of recumbent spotted deer. Wood.

Uzume being fondled by *tako*, octopus. Wood.

Oshidori, the Mandarin duck, holding two feathers in beak. Wood.

2nd Kanshin crawling between the legs of his tormentor. Wood.

Kanshin (Chin. Han-hsin) was a general of the Han dynasty, in China, later made Prince of Ch'u in recognition of services rendered Liupang, founder of the dynasty. During his youth an arrogant companion accused him of 'being a big boy, and fond of wearing a sword, but a coward,' and dared him to either stab him or crawl between his legs. He is said to have gotten down on all fours and crawled between the boy's legs, much to the amusement of the onlookers. Later in his life, when he had been appointed a Prince, he is said to have taken into his service this same insulting boy, giving him an important position. He is also depicted, in Chinese dress, riding in the mountains on horseback.

Seated boy in Chinese dress. Wood-lacquered, with face, hands and slipper-soles of ivory.

Kimonoed woman. Wood-lacquered, with face, hands, *sensu*, pleated fan and *tabi* of ivory.

Man holding a huge *darumma-ningyo*, toy. Wood.

3rd Emma O, seated on huge *waraji*, straw sandal. Wood.

Fisherman toying with a slightly opened *hamiguri*-shell. Wood.

Emma O seated in a tub washing his back. Wood.

A farmer enjoying a hearty laugh. Wood.

NUMBERS 276-290 SHOWN IN THE CARNEGIE MUSEUM OF PITTSBURGH, PA. ILLUSTRATIONS COURTESY OF LAWRENCE GICHNER.

276. Priest beating on *mokugyo*, Buddhist drum. Wood.

277. Dharma awakening from his long sleep. Wood with eyes and teeth of ivory.

278. The celebrated wrestler Kawasu throwing his opponent with the famous "Kawasu's throw," invented by him. Ivory.

279. Seated Monkey beating a drum. Ivory.

280. "Sambiki saru," the Monkey Triad. Wood.

281. Street-tumbler, *Kakubei-jishi*. Ivory.

282. Seated figure scratching his back with *maganote*, back-scratcher. Wood.

The *maganote*, "hand of grandchild," as it is known in Japan, is a finger-rake, generally carved in ivory.

283. Monkey watching the antics of a worm on a peach thru a magnifying glass. Ivory.

- 284. Sumo wrestler pulling a huge gourd by a rope. Ivory.
- 285. Priest wearing cowl and kitsune-mask, leaning on a bamboo cane. Wood and ivory.
- 286. Benkei carrying the huge temple bell of Miidera. Ivory. (see #2)
- 287. Priest supporting huge *daruma-ningo* on his knees. Wood.
(see #81)
- 288. Peasant carrying huge gourd strapped to his back. Ivory.
- 289. Peasant with stick, eating a sweet. Wood.
- 290. Ben ten Sama, Fukurokujin, god of longevity, and child. Ivory.



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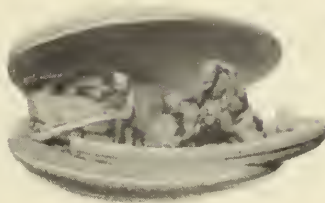
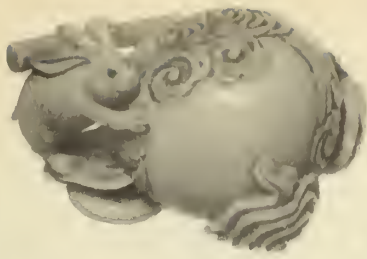
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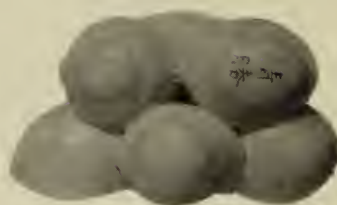


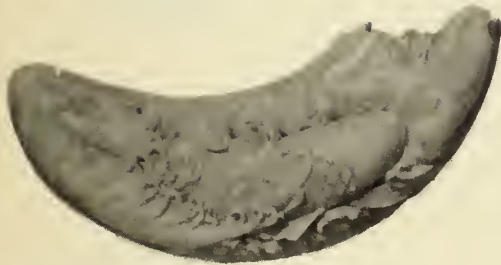
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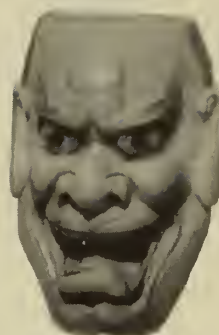
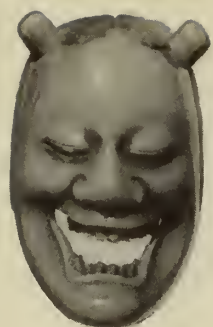


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chapter nine

noh masks in miniature

and their relation to the noh drama

THE JAPANESE MASK-NETSUKE are exquisite little miniatures representing the ancient Noh-masks used by performers in the Noh dramas, the aristocratic entertainment of the court, and the nobility of Japan, since the year 1368. With a history of over 1,000 years, the Noh, under the management of one Kwanami Kiyotsugu, and the patronage of Shogun Yoshimitsu, was elevated to court entertainment of that time, and continues so up to the present time.¹

While the origin of the title “Noh” is obscure, the dramas were at first purely of a religious nature intended to conciliate the

¹H. S. K. Yamaguchi, *We Japanese*, Vol. 1, p. 72.

important deities of the Shinto religion. The plays have a close affinity with Buddhism in that the character of a Buddhist priest appears in all of the 300, or more, dramas in existence, and it is said that the classical Noh was developed due to the influence of Buddhist priests from the ancient religious mimes known as Kagui.² Religious and historical themes woven into them by these priests resulted in the development of the plays which found favor with the court, and the aristocracy of the times.

Among the various theories advanced by Japanese scholars and Buddhist priests, the "Noh," being a term in Buddhism signifying a state of unity of mind and thought existing between the assembled group of performers, musicians, and chorus, and the audience," seems the most plausible.³

In the plays, the number of actors vary from two or three to five or six. They are garbed in elaborate costumes of elegant materials which are exact replicas of those worn in ancient times. The entire performance revolves about the leading performer, *shite*, supported by the musicians and the chorus who chant a narrative of explanation, or recite poetical descriptions throughout the piece. The accompanying music is supplied by the use of three drums and a flute, producing a rhymic sound, rather than music as we of the Western world know it, a purity of sound essential to the movements of the character as portrayed by the actor.⁴

Masks are worn only by those of the players taking the leading roles, and those portraying old men, and women, the female

²*Ibid.*

³*Ibid.*

⁴*Ibid.*

parts always being played by male female-impersonators. As the action of the play changes, an actor may change the mask of the character that he portrays to another of a different facial expression.

The famous old mask-makers were clever in designing these masks, and their reproductions of the human face with all of the innumerable nuances of expression of which it is capable, some of which were exaggerated and distorted to extreme, were always clear in detail for the benefit of those of the audience sitting at a distance. The emotions of the actors, rather the emotion of the character portrayed were expressed by gestures and poses, rather than by facial expressions. The spectators, being thoroughly familiar with the different masks, the characters they represent, and their relation to legend and history, have no difficulty in following the actor and the part for which any certain type mask is used, understanding the meaning, while they are not always able to understand the language used.

Throughout the drama, a chorus which kneels at the right of the stage comments audibly on the change of scene, and the story being unfolded upon the stage. Altho the principal performers speak, the various emotions of the character portrayed are dependent more upon the action, and the mask worn, than by speech.

The plays are brief, oftimes requiring less than one hour to perform, and are of a grave and serious nature, occasionally punctuated with brief interludes of a comic nature called *Kyogen* (mad words), and with dances and processions. The *Kyogen* masks used during this comic interlude are of a humorous nature, such as the *Usobuki*-mask, which represents the spirit of extraordinary things appearing on the stage; an octopus, *tako*, a radish, *daikon*, or a rampant mosquito.⁵

⁵*Ibid.*

These interludes were probably intended as a relaxation period, a few moments of levity after the serious emotions of the drama, as we have an intermission at the opera, or a recess during study periods in our schools.

The Noh plays are of six different types: the divine Noh, portrayed by the appearance of gods; the fighting Noh, with the leading character describing war, with considerable acrobatical action; the Katsura Hagoromo, depicting the lives of women; the Dojiji, devils, depicted in the form of females by male actors; the Noh representing the affairs of humans, extolling the virtues of justice, fidelity, and others; and finally the Congratulation pieces which bring a satisfactory conclusion to the performance.⁶

While commonly no stage props were used, occasionally amazingly suggestive properties were conceived in stage settings, such as shrines, houses, castles, boats, bell towers, etc., all being constructed of bamboo.⁷

So much for the Noh drama, the most popular of which will be briefly described in the following pages.

In miniature netsuke-form, the mask netsuke began to appear sometime around the first part of the 18th century. The mask-carvers of the early days were master craftsmen in this art, and such of their works as have been handed down through the generations are highly prized and of exceedingly great value. The miniature masks carved by the masters, and their descendants were no doubt intended for use by cultured people who understood and appreciated the many Noh plays.

⁶*Ibid.*

⁷*Ibid.*

It is said that Deme Eiman (?-1795), a descendant of a disciple of the Demes, a family of Noh-mask carvers, originated the first mask-netsuke. If there are any examples of his works in existence at this time they are not likely to be found, other than in Japanese museum collections. Deme Eiman, and his descendants became famous for their carvings of mask-netsuke, most of which were carved of wood in the early days. Later, other famous carvers began turning out mask-netsuke of both wood and ivory, but the Demes have always reigned supreme in this field.

Among the masks illustrated are several superb examples of the skillful and artistic workmanship of the Demes.



chapter ten

noh dramas

THE DOJIMI (*a dance drama*)

The Dojimi drama, based upon the story of Auchin and Kiyohime, of devils depicted in the form of females, by male actors, in which a priest appears on stage, informing the audience that he will consecrate a new temple bell which is to replace one long ago removed from the temple. Directing his acolyte in preparation for the ceremony, he cautions him to allow no women within the vicinity during the ceremony.

Shortly thereafter a young dancing girl approaches offering to grace the occasion with a dance, whereupon the acolyte, charmed by her graciousness, gives consent. The young dancer whirls to the large bell, seizes the clapper, and pulls the bell down over her body, whereupon the outraged priest, angry at the violation of his orders,

gathers his followers about him, and relates at length the legend of Kiyohime, the inn-keeper's daughter, and her alliance with the lay-priest, Auchin, and the disaster which befell him.

Upon completion of the story, the priest and his colleagues join in Buddhist prayers and invocations by which the temple bell is raised, exposing the dancing-girl in serpent-form, and causing her to disappear, involved in flames, into a nearby river.¹

THE BUGAKU DANCE

"The Bugaku Dance, a court-dance of ancient Continental origin, was first introduced to Japan from Shiragi, a kingdom in Korea, when the Empress Jingō sent an expedition against the peninsular kingdom in 200 A.D. The same kingdom sent a few more examples of Bugaku to Japan upon the death of the Emperor Inkyō (the 19th). The Emperor Keitai (26th) called some scholars and musicians from Kudara, another kingdom of Korea, in 513. Three more dancers came over from the kingdom of Kudara during the reign (540-571) of the Emperor Kimmei (the 29th). During the reign (593-629) of the Empress Suiko (the 33rd), Prince Umayado, more popularly called Prince Shōtoku, who is regarded as the father of Japanese Buddhism, established a dancing institute at the Shitennō-jo Temple, Naniwa (Osaka), where Korean dancing was taught to the public so that it might be performed at the Buddhist services. The Emperor Kōtoku (the 36th) and Tenchi (the 38th), who adopted the Chinese system of administration, introduced Chinese dancing and music. In 736 a Buddhist priest, Buttetsu by name, came from Annam, and

¹ Alfred Bates, *Oriental Drama*, pp. 65-66.

became a favorite with the Emperor Shōmu (the 45th), who erected the Daibutsu or Great Buddha at Nara. The Rinyu Eight Pieces of Bugaku, which Priest Buttetsu brought from Annam, or, according to some Buddhist authority, from India (Rinyu being Lumbini, where the Buddha was born), are still highly prized in the Imperial court.”²

“During the Tokugawa regime (1603-1868), the Bugaku dances were performed at the Shishii-den Palace, Kyoto, every year, but it had begun to lose its popularity towards the end of the Tokugawa dynasty and gradually fell out of fashion. Upon the Restoration in 1868, of the Imperial administration, however, the court musicians were newly appointed and Bugaku has since been played at the New Year dinner-party held at court on January 5th each year. It was given on a large scale when the constitution was promulgated in 1889, and also at the time of the Silver Jubilee of the Emperor Meiji in 1892. Bugaku is now performed on felicitous occasions.

Bugaku includes dances from Tang (China), Rinyu (Annam or India), Tenjiku (India), Korea, Tibet, Pechili, Tartar, etc., representing battlefields, court practices, or the customs and manners of the countries where they were invented. The Tang dancing was most popular during the early period of the Heian days (794-1185). Later, Bugaku was divided into civil and military dances, but when the Emperor Ichijō (the 66th) changed the organization of the Bugaku dances to suit the Japanese taste, they were classified into the left and right dances; the Chinese and Indian dances belonging to the left, and the Korean and Pechili to the right.

In 1888, the musicians of the Imperial court selected some fifty pieces of Bugaku, but the late Joden Otsuki, a recognized

²H. S. K. Yamaguchi, “*We Japanese*,” Vol. II, pp. 162-163.

authority on Bugaku, gives 39 left and 26 right pieces of Bugaku in his little book called "The Illustrated Explanation of Bugaku," several others being entirely lost.³

"The Bugaku masks are exquisite pieces of art, and many of them are preserved as national treasures. It is remarkable how, while the ancient dances of Bugaku have disappeared in China, India, Korea, and the other countries of their origin, they are well preserved and even improved upon in their adoptive country, Japan."⁴

THE KABUKI (*pantomime dance*)

The *Kabuki-shibai* (popular theatre), is said to have been established early in the 17th century in Kyoto, by the priestess O Kuni of Kidzuki Temple, in Idzumo. Forming an alliance with one Nagoya Sanzaburo, together they gathered a number of dancing girls who, under their tutelage, gave performances of pantomimic dances on the river-bank. Subsequently, due to certain abuses, the authorities forbade the engaging of women as actresses, and they were replaced by boys, a practice which was later also prohibited. The Ayatsuri Shibai, or marionette theatre, was then established and these performances have remained popular in Japan until modern times.⁵

Since the writing of the foregoing chapters, the American public has been introduced to the *Kabuki-Shibai* through the Azuma Kabuki Dancers and Musicians, on world-tour under the auspices of S. Hurok, with the cooperation of HIS IMPERIAL HIGHNESS Prince

³*Ibid.*

⁴*Ibid.*

⁵Bates, *op. cit.*, p. 68.

Takamatsu, brother of the Emperor, and the Japanese Ministry of Foreign Affairs and Education.

The breathtaking production of magnificent costumes and colorful pageantry designed by Kisaku Ito, one of the foremost artists of Japan, has met with wide acclaim, having captured the fancy of the American public wherever they have appeared. The Azuma Kabuki Dancers and Musicians in their presentation of the ancient and colorful ceremonies, danced to the music of native instruments, are indeed the contemporary masters of the age-old dramas so delightfully portrayed.

Other popular plays were the *Taiheiki*, which told in chant of the loves of the famous Yoshitsune, and the heroine Joruri; the Battles of Kokusenya (1715), the most famous of the writings of Chikamatsu Monzayemon; the *Chiushingura*, or Magazine of Faithful Retainers, a drama of eleven acts by the dramatist Takeda Idzumo, written around the middle of the 18th century, and founded upon the story of the forty-seven ronins.⁶

THE KAGURA (*pantomime dance*)

The Kagura, a divine Noh, is a pantomime dance of remote origin, said to have been introduced at the beginning of the 8th century, and is still performed, accompanied by the fife and drum, at the Shinto festivals. It relates to the legend of Amaterasu, the Sun-Goddess, who hid herself behind the Ame-no-Iwato (Celestial rock-door), in the rock cave of heaven, leaving the world in darkness, after becoming disgusted with the pranks of her brother, Susa-no-o.

⁶*Ibid.*

All of the eight million gods hurriedly assembled at the Yasukawara (Fields of Peace), in the dry bed of the River of Heaven, and with the aid of Uzume, the "Terrible Female of Heaven," who arrayed herself in a fantastic manner, and danced an immodest dance standing upon an inverted tub which gave out hollow sounds as she stamped on it.

This noisy performance of mimicry is said to have finally enticed the curious Amaterasu out of the rock-cave, for which Uzume was awarded leadership of the Sarume, the girl-monkey-dancers, from whose performance the later Kagura, the Shinto Dance of the Virgins emanated. The addition of dialogue to the dance, along with music of the ancient Kagura, resulted in the plays termed Noh which were produced from the 14th century on.⁷

THE TAKASAGO

Considered one of the best known plays, and the finest of all the Noh dramas, the Takasago portrays the story of Tamorari, a guardian of the Shinto shrine of Aso, in Kinshin province, and Jo and Uba, the old man and woman who represent the spirits of the Sumiyoshi and the Takasago fir trees. The characters are assisted in the drama by the appearance of the god of Sumiyoshi who enters into a poetical dialogue with the chorus.

The story unfolds with Tamorari, setting out on a journey to see the bay of Takasago, in Harima. Arriving, he meets the old couple whom he asks permission to question, desiring to know the location of the tree called the "fir tree of Takasago." Upon being told that it is the tree under which they stand, he relates to them the phrase that he

⁷Bates, *op. cit.*, p. 58.

has heard of the “growing old together” of the Takasago and Suminoye fir-trees, and wonders at its meaning, since they are in provinces far distant from each other.

The old man then tells Tamorari that he too is from the far-off Sumiyoshi, while his wife is of Takasago, and that, like the firs, tho separated by many miles of mountain and river, they have the feeling of growing old together because the ways of a husband and wife whose hearts respond to one another with mutual care, are never far apart.

The drama ends with the admission of the old pair that they are the spirits of the fir-trees of Takasago and Sumiyoshi that have grown old together, manifested in the form of a married pair.⁸

THE TOSEN (*Chinese characters*)

The drama of the two Chinese sons who come to Hakosaki, in Kiushin, to ransom their father who has been held in service as a cowherd since his ship had been seized under an embargo placed by the Japanese government, upon his arrival thirteen years before.

He is given leave to return home with his two sons, and as they prepare to sail, two sons born to him during his stay in Japan appear, and wish to accompany him home. The master refuses them permission to accompany their father, whereupon the distracted man, torn between his Chinese sons, and his Japanese family that he must leave, tries to end his life by drowning. The heart of the master is touched, and he finally agrees upon the departure of the father and his four sons.⁹

⁸Bates, *op. cit.*, pp. 60-61-62-63-64-65.

⁹Bates, *op. cit.*, p. 65.

HAGOROMO (*Feather robe*)

One of the most favored Noh plays is the Hagoromo, the legend of the angel who came to earth, which tells of a fisherman, Hakuriu (White Dragon), by name, who one day beaches his fishing boat on the picturesque shore at Miho-no-matsubara, and while lost in admiration of the scenic beauty of the spot, with the majestic Mt. Fuji in the background, he noticed a brilliant robe of feathers hanging on the branch of a pine tree. As he approached he saw a shower of perfumed petals floating down from the sky accompanied by strains of heavenly music which swelled in the atmosphere about him. Taking the magnificent robe from the branch, he contemplated its beauty, and decided to take it home with him, when an angel appeared before him and requested the return of the robe, saying that she would be unable to fly back to heaven without it.

After some insistence on her part, Hakuriu relinquished the robe, when the angel immediately donned it and ascended heavenward away over the mountain into the west. In grateful acknowledgment of his kindness she executed a lovely dance in mid-air, on her way, and this dance is known as the "Hagoromo-no-mai," a celestial dance.¹⁰

LEGEND OF THE HAKKENDEN

"The Hakkenden," or Tales of Eight Dogs, was written by Sakichi Takizawa, generally known by his pen-name of Bakin (literally, horse-harp) (1768-1848), a great novelist who wrote no less than 250 novels until he became blind before he finished the Hakkenden of 180 chapters, which took him 27 years to write.

¹⁰Yamaguchi, *We Japanese*, Vol. I, p. 11.

The story begins with the genealogy of Yoshizane Satomi (1417-1488), lord of Awa and Kōtsuke Provinces. His castle was besieged by Kagetsura Anzai, and when all hope had gone that the castle might stand the siege any longer, Satomi called his retainers and offered his daughter as wife to the one among them who took the head of his enemy. She was called Fusehime, or "Princess Dog-day," because she was born on the zodiac day of the Dog, in the summer of the year 1442.

Now, Satomi had a favorite dog. He was named Yatsubusa (or Eight Tassels), because he had eight patches on his body. The dog disappeared that night, but on the following morning he came back carrying, in his mouth, a human head dripping with blood. It was the head of Kagetsura Anzai, and the siege of the castle was soon raised.

Fusehime remembered the promise her father made, and she offered herself to the dog on condition that he would not humiliate her. The dog therefore carried the princess on his back deep into the mountains, where they lived together. The dog collected berries and fruits for her, and she, on her part, talked Buddhism to the dog so that he would be reborn as a human being at his second birth. The princess had a string of eight crystal beads, each engraved with one of the eight Chinese monograms, namely, humanity, righteousness, propriety, wisdom, loyalty, faith, filial piety, and fraternal love.¹¹

A year went by, when one day a retainer of Satomi fired at the dog from a distance in an attempt to save Fusehime, by killing him. The bullet struck the dog, and then, glancing off, killed the princess too, but the crystal beads disappeared mysteriously.

The story gives a full description of how the mysterious

¹¹H. S. K. Yamaguchi, "*We Japanese*," Vol. II, pp. 174-175.

beads were finally located. They were found in the hands of eight babies whose family-names had "inu" (dog), in them; namely; *Inykai* (dog-keeper), *Inuyama* (dog-mountain), *Inutsuka* (dog-mound), *Inuta* (dog-fields), *Inumura* (dog-village), *Inusaka* (dog-hill), *Inuye* (dog-creek), *Inukawa* (dog-river).

They grew up to be brave warriors, and each lived up to the principle indicated by the monogram of the bead he owned. Then, after undergoing all sorts of adventures, the warriors realized that they were brothers, bound by the mysterious beads, so they finally made their way to Lord Satomi, whose loyal retainers they became.¹²

"THE LEGEND OF OBA-SUTE-YAMA"

Obasuteyama* is a small wooded mountain, located in the province of Shinano, to which the poor farmer brought his aged mother, when the *shogun*, a despotic ruler of the province, issued an edict that all aged people were to be put to death. It later became known as the mountain of the "Abandoning of the Aged."

After reaching the mountain-top, he prepared a soft cushion of pine needles, and tenderly wrapping a padded coat about her stooped shoulders, with tearful eyes and weary heart, he bade her farewell. The poor trembling mother, her heart full of unselfish love for her son, told him to take care on the way down the mountain, with its dangerous paths, and pointed out that she had broken many twigs, on the upward journey, dropping them in piles, at intervals, so that he would not get lost. As he looked back over the trail, then at her poor worn hands, bruised by their work of devotion, his heart broke within

¹²*Ibid.*

**oba*-old lady, *sute*-throw away, *yama*-mountain.

him, and he stooped and gently picked up the poor mother, and together they went back down the mountain, and home, where, if needs must be, they would die together.

He hid her beneath the kitchen floor, in a closet that was used for storing food, where he supplied her with food, and as much comfort as was possible, meanwhile watching, and praying that she would not be discovered.

As time passed, the *shogun* again issued an order to his subjects, demanding that they present him with a rope of ashes. His subjects trembled with terror at the order, since no one in the province could think how to fill it. When the son finally whispered the dread news to his mother, she begged him not to worry, that she would think of something to do. The next day she told him to get some straw, and twist it into a long rope, then to await a night of no wind, when he must stretch it on a row of flat stones, and set fire to it. With the help of his friends, he carried out her plan, and to their surprise, when the flames had died, a perfect rope of whitened ashes lay before them.

Pleased at the fulfillment of his order, the *shogun* demanded of the youth, the source of his wisdom, whereupon the poor fellow, sick with worry and anxiety for his mother, told the whole story. After deep meditation, the *shogun* lifted his head and spoke, "Shinano needs more than the strength of youth. Ah, that I should have forgotten the well-known saying, 'With the crown of snow, there cometh wisdom'." Whereupon he abolished the law of killing the aged, and only the legendary stories of it remain.

JAPANESE FANS

"Incidental mention of fans occurs in the oldest official annals of Japan. The chief kinds of fans are the *uchiwa*, or round fan, not capable of being shut, and the *ogi*, or *sensu*, folding fan. A noble lady, widow of the youthful hero Atsumori, is credited with the invention of the folding fan.

At the temple of Mieido, in Kyoto, whither she had retired as a nun, to hide her grief, she cured the abbot of a fever by fanning him with a folded piece of paper, over which she muttered incantations, and to the present day, the priests of this temple are considered adepts in the manufacture of fans, whence the name of "Mieido" adopted by many fan-shops in Japan.

Notable fans are the giant kind carried at the festival of the Sun-Goddess at Ise, and by the firemen of Kyoto, and the war-fans formerly used by military commanders to direct their forces and give emphasis to their orders. Iron was the material usually employed for the war fans, the ornamentation consisting on one side of a red sun on a gold ground, on the other, of a silver moon and stars on a black, or dark blue ground.

Fans are used as bellows in winnowing rice, as trays on which to hand things, by umpires of wrestling matches, to enforce their orders, and universally, by men as well as women, during the summer months. Their use to advertise business, and wares, is well nigh endless. The ordinary Japanese fans, made of paper over split bamboo, excel (sic) in cheapness, as in beauty. Fan-makers adorn some of their wares with quaint and poetical conceits, and many of the small pictures on fans are often accompanied by a verse of poetry."¹³

¹³Yamaguchi, *op. cit.*, p. 143.

MON OR CRESTS

"In Japan, the use of crests, *mon*, is not a privilege confined to persons of quality—anyone may have one. Family crests are often used by private banks and business houses. The railway and municipalities use distinctive crests. In time of war, crests were conspicuous on the flags, and on the breastplates and helmets of the warriors.

In time of peace, the crest was worn, as it still is, on the Japanese outer garment, or kimono, in five places, at the back of the neck, on each sleeve, and each breast. Sometimes only in three places—on the back and sleeves. When the material for the kimono is dyed, a stencil of the crest is pasted on it, and appears in white, on the finished kimono. In olden days, the family crest marked many of the family possessions, such as their lacquer-ware, their traveling cases, rickshas, etc.

The Imperial family has two crests, that of the Emperor, the 16-petalled chrysanthemum, and that of the Empress, the leaves and flowers of the paulownia. Japanese subjects are not permitted to use these crests in any way. The crest of the Tokugawa was three asarum, *aoi*, leaves (hollyhock), with the points meeting in the center.

The cherry blossom, the bamboo, peony, and other flowers, have furnished crests for noble families. Among other favorite designs are birds, butterflies, fans, Chinese characters, and geometrical figures. A daimyo named Aoki had for his crest the summit of Fuji, with its peak issuing from the clouds. The great Shimazu family of Satsuma had a cross within a circle."¹⁴

¹⁴Yamaguchi, *op. cit.*, p. 133.



artists



artists

NOTE: The following list of netsuke makers (in part) as printed in "*Netsuke—A Miniature Art of Japan*" by Yuzuru Okada, Tourist Library Vol. 14, published by the Japan Travel Bureau (with omission of the name in Japanese characters), through the courtesy of the Japan Travel Bureau, Tokyo. The additional names, marked with (*) (translated from the Japanese), as listed in "*Study of Netsuke*" by Ueda Reikichi, Japan Publishing Co., Tokyo.

NOTES ON THE ENTRY: The *netsukeshi* are listed under the names by which they are commonly known, in following form:

- (a) in the personal name or art-name (*e.g.*, Anraku);
- (b) in the art-name followed by the personal name
(*e.g.*, Kaigyokusai Masatsugu);
- (c) in the family name followed by the personal name
(*e.g.*, Ishikawa Komei).

In the case of those makers who are given in the personal name, or art-name, and whose family is well-known, the family name is mentioned after (*e.g.*, Shuzan-Yoshimura).

Numerals in parentheses denote serial number of illustrations.

artists

— A —

<i>Name</i>	<i>Era</i>	<i>Favored material and subjects</i>
*Adachi.....	E 19th—	Carved human figures and animals in wood. (See Masanobu or Tomohichi.)
*Akikane.....	Ivory,	kagamibuta netsuke. (Plate II-183)
Anraku.....	Ivory,	human figures and animals. (66)
Anrakusai.....	M 18th (See Kōgyoku)—	Carved hermits and other figures, chiefly in wood. (119)

— B —

Baigyoku.....	M 19th—	Ivory mask-netsuke. Eng. sg: (Baigyoku)
*Baigen.....	L 19th—	Made painted wood netsuke.
*Baihosai.....	E 18th—	Carved wood netsuke.
*Banryusai.....	E 18th—	Carved ivory netsuke.
*Basui.....	L 19th—	Carved in wood.
*Batoraku.....	E 19th.	
Bazan.....	1834-97—	Native of Gifu; made wood netsuke in realistic carving, seldom any two alike. Relief and engraved signatures: (Bazan).
Bishō.....	M 18th—	Chiefly carved wood netsuke. Eng. sg: (Bishō).
*Biyakoryn.....	Ivory and bone;	tigers.
Beisai-Ogawa.....	M 19th—	Carved in horn. Eng. sg: (Beisai).
Bokusai.....	M 18th—	Lived in Kyoto and Tokyo; made wood netsuke of figures, hermits, etc., in minute carving.
Bokuzan (1).....	M 18th—	Native of Nagoya; carved shells and beasts in wood. Relief sg: (Bokuzan).
Bokuzan (2).....	M 19th—	Carved wood netsuke in style resembling the paintings of Hokusai.
*Bokugyoku.....	E 19th—	Carved netsuke of chestnut-wood.
*Bokugyukun.....	E 19th—	(See Toshiharu).
*Bokuji.....		Signed netsuke.

- *Bokuko L 19th—Made metal lids for kagamibuta.
 Bumpō E 19th—Carved chiefly wood. Eng. sg:
 (Bumpō).
 *Bun E 18th.
 *Bunga L. 18th.
 *Bungyo L 18th—Lived in Edo (Tokyo); made netsuke.
 *Bunpo (1) E 19th—Carved in wood.
 *Bunpo (2) L 19th—Carved in ivory.
 *Bunryusai L 19th—Carved in ivory.
 *Bunsai-(Koku) M 19th—Devised horn carving which he called
 Kokusai-bori (See Kokusai). Eng. sg: (Koku)
 or (Kokusai).
 *Bunsui M 19th—Lived in Kyoto, later in Tokyo; carved
 in wood.
 Bunshōjo-Shimizu 1764-1838—Eldest daughter of Tomiharu, net-
 suke artist of Iwami; carved netsuke using his
 technique. Eng. sg: (Carved by Seiyōdō Bun-
 shōjo). (*jō*, meaning "woman," when used in a
 pen-name or art-name, corresponding to Miss,
 or Madam.)

— C —

- Chikamasa E 19th—Took art-name of Shōminsai. Excelled
 in ivory carving.
 Chikuunsai I M 18th—Ivory, carved human figures.
 Chikuunsai (2)-Tanabe M 19th—Made flower vases of bamboo, also
 netsuke. Eng. sg: (Chikuunsai).
 *Chikusai L 18th-E 19th—Carved wood, chiefly animals.
 *Chinkin E 19th—Carved ivory netsuke.
 *Chikanobu E 19th—Wood.
 *Chikashige M 19th—A doll-maker, also made netsuke.
 *Chikuyosai L 19th—(See Tomochika).
 *Chikuyuken E 19th—(See Shunsai).
 *Chingendo M 18th—(See Hidemasa).
 *Chisoku Signed netsuke.
 Chikusen-Imanaka Carved scenes and flowers on utensils, also made
 netsuke in bamboo-root and walnut.
 Sg: (Carved by Chikusen).
 Chikayuki-Fukushima 1837-82—Lived in Tokyo. Made Noh-dolls

- which he called Asakusa-ningyō, also excelled in carving netsuke.
- Chikkō-Kusakawa M 19th—Made netsuke and utensils of the finest quality. His works are rarely found. Eng. sg: (Chikkō).
- *Chikkō-Seihichi L 19th—Made wood mask-netsuke.
- *Chikkō-Takeharu L 19th—Carved in wood.
- Chikuju M 19th—Made Nara-dolls in wood, decorating them with color. Also made netsuke of similar style. Eng. sg: (Chikuju).
- Chikusai (1) E 18th—Carved human figures and animals in wood. Eng. sg: (Chikusai).
- Chikusai (2) L 19th—Favorite subject: bells. Eng. sg: (Chikusai).
- Chogetsu-Yamada 1826-92—Native of Tokyo, he adopted the pseudonym of Shunkosai; made netsuke for export.
- Chohei-Nomura E 19th—Produced unique works by the inlaying of lacquer-ware with shell. Also made netsuke. Eng. sg: (Chohei).
- *Cho E 18th—Wood—carved mask-netsuke.
- *Chodo E 18th—Wood—carved mask-netsuke.
- *Chokichi M-L 19th—Signed netsuke.
- *Chounsai-Gyokumin L 18th—Known to be the most talented carver of tortoises.
- *Chounsai-Hidechika L 18th—Carved figures and animals in ivory.
- *Chounsai-Jugyoku L 19th—(See Jugyoku I). (40)
- *Chounsai-Seimin L 19th—(See Seimin).
- *Chosen E 18th—Wood—animals.
- *Choyo M 18th—Ivory—favorite theme fish and turtles.
- Chokusai-Miyagi 1877—Native of Osaka and a pupil of Murata Naomitsu; carved in wood and ivory. Eng. sg: (Chokusai). (3-159)
- *Chokosai E 18th—Carved human figures and horses in wood.
- *Chūichi (1) E 18th—Wood—animals and human figures.
- Chūichi (2)-Kawami L 19th—Wood—excelled in carving tortoises; carved netsuke for export. Eng. sg: (Chūichi).
- *Chūzan L 19th—Made ivory netsuke.

— D —

- *Daisen.....Metal-carver.
- *Dembei.....E 19th—Carved in wood and ivory.
- *Deme Dosui Mitsunori.....D. 1729—Lived in Taja Jenja, Omi Province.
- *Deme Dōhaku.....Native of Tokyo; made mask-netsuke.
- Deme Eiman.....?-1705—The originator of the mask-netsuke.
- *Deme Jōkyu.....E 18th—Wood—mask-netsuke.
- Deme Jōman-(Takamitsu).....M 18th — Wood — Mask-netsuke. Eng. sg:
(Deme Jōman). (Younger brother to Juman,
son of Deme Eiman.) (234-238-239-245)
- *Deme Jōsei.....E 18th—Wood—mask-netsuke.
- Deme Saman.....M 18th — Wood — mask-netsuke. Eng. sg:
(Deme Saman, Peerless in the Realm).
(224-240)
- Deme Juman.....Made mask-netsuke, signed his works (Tenka-
ichi), tho were far inferior to Uman's.
- Deme Uman-Sukemitsu.....M 18th—Grandson to Eiman, excelled in masks
of rare beauty. Eng. sg: (Tenka-ichi) (Deme
Uman, Peerless in the Realm). (223-229-237-
259-263)
- Deme Taiman.....E 18th—Made wood netsuke of old man's
mask. Eng. sg: (Deme Taiman).
- *Deme Yasumitsu.....17th—Made wood masks.
- *Deme Kunimitsu.....Masks.
- *Deme Mitsuhsa.....E 18th—Masks.
- *Deme Zekan.....E 18th—Masks.
- *Deme Mitsuhide.....E 18th—Masks.
- *Deme Yoshinari.....L 19th—Masks.
- Dōhachi-Takahashi.....ca. 1783—A Kyoto family of potters, active for
many generations.
- Dōhachi (2)-Ninnami.....1783-1855—Possessed such skill that he was
granted the title of Hokkyō. Excelled in the
making of okimono.
- Dōraku.....M 18th—Also known as Dōrakusai. Lived in
Osaka, excelled in ivory carving. Eng. sg:
(Dōrakusai).
- Dōshō-Kagei.....1828-84—Specialized in ivory carving, also
carved in wood, bamboo, tortoise-shell, horn,
jade, and other precious stones. Skilled in the

- inlay of ivory, jade, and other precious stones,
in wood. Eng. sg: (Doshō) sometimes added
his seal. His signature was sometimes engraved
on a different piece, and fitted into his works.
- Donrin L 18th—Carved human figures of wood, in an
elegance of style.
- *Donshu E 18th—His specialty—mask-netsuke.
- *Dōsei Signed netsuke.
- Dōsen M 19th—Made butterfly netsuke in minute
mosaic work. Eng. sg: (Dōsen) on an ivory
piece and fitted into his works.
- *Dōshosai M 19th—Ivory. (Also known as Dōshō.)
- *Dotei E 19th—Wood.
- *Dozan M 19th—Wood.

— E —

- Eigyoku M 18th—Wood, excelled in animals.
- *Eiitsu L 19th—(Or Eiichi). Ivory. (156)
- *Eijuken E 19th—Wood, masks.
- *Eijun (Also known by Nozawa.)
- *Eimin Ivory, specialized in saruma-washi (monkey-
showmen).
- *Einen E 19th—Wood.
- Eiraku 1823-96—(See Hozen or Wazen).
- *Eirakusai L 19th—Made pottery netsuke with seal of
(Kahin-Shiryu).
- *Eisai-Masahichi E 19th—Signed netsuke.
- *Eisai (2) L 19th—Signed netsuke.
- *Ekishin Signed netsuke.
- *Ekisei E 19th—Skillful netsukeshi.

— F —

- Fuboku M 18th—Ivory and wood—human figures.
- *Fukai E 18th—Ivory and metal.
- *Fusayuki L 19th—Signed netsuke.
- Fūshō M 19th—Wood, his favorite theme—dragons.
Eng. sg: (Fūshō).

— G —

- Gambun E 19th—Wood, ivory and metal.
- Garaku (1)-Risuke M 18th—Lived in Osaka before 1781. Carved deer and tortoises in ivory. Eng. sg: (Garaku). (89-206)
- Garaku (2) M 19th—Carved chiefly in wood. Eng. sg: (Garaku).
- Genichi E 19th—Wood. Eng. sg: (Gen-ichi).
- Gensai M 18th—Carved vegetables in tusk, coral, and metal. Eng. sg. (Gensai).
- Gessen E 19th—Carved figures in wood. Eng. sg: (Gessen).
- *Gado L 19th—Carved wood netsuke, also made tea utensils.
- *Genko E 19th—Carved ivory—birds and oxen. (83)
- *Gechu M 18th—Signed netsuke.
- *Gekko E 18th—Wood—animals.
- *Gengensai E 19th—Wood.
- *Genkōsai L 19th—Wood.
- *Genmin E 19th—Carved in ivory and bone.
- *Genryosai (2) E 19th—Signed netsuke.
- *Genryosai-Minkoku L 18th—(See Minkoku).
- *Genzan
- *Getsusen (8)
- *Gur Inlaid gold and silver in wood. (201)
- *Getsuchu E 18th—Specialized in wood carving.
- *Godo E 18th—Ivory.
- *Goryu E 18th—Ivory.
- *Goto-Seijiro M 19th—Carved in unique style of Goto family.
- *Goto-Yataro L 19th—Took pseudonym of Yoshiaki.
- *Gunsai Made very fine signed netsuke.
- Gyokkei (1) L 18th—Carved figures, animals and insects.
- Gyokkei (2) L 18th—Carved mask-netsuke in wood. Eng. sg: (Gyokkei).
- Gyokkin-Iida 1817-80—Carved bamboo netsuke in the style of Hotta Zuisho (1837-1916). Eng. sg: (with seal) (Gyokkin).
- Gyokkō M 19th—Also called himself Gyokkōsai. Carved figures, animals and masks, in wood and ivory.

- Eng. sg: (Gyokkō).
- *Gyokubun.....E 18th—Carved human figures in wood.
- *Gyokuhō (1).....M 19th—Carved in ivory and horn.
- *Gyokuhō (2).....M 19th—Ivory.
- Gyokuhō (3)-Yamada.....L 19th—An ivory carver, pupil of Ryuchin.
Eng. sg: (Gyokuhō) or (Gyokuhōsai).
- Gyokurintei.....M 19th—Made wood netsuke of human figures
and animals. Eng. sg: (Gyokurintei).
- Gyokusai (1).....M 18th—Wood and ivory. Carved chiefly fig-
ures, favored design of man standing on one
foot. Eng. sg: (Gyokusai).
- *Gyokusai (2).....M 19th—Signed netsuke.
- Gyokuun (Gyokuunsai).....M 18th—Wood and ivory carving. Eng. sg:
(Gyokuun).
- *Gyokukei.....18th—Made lacquer figure netsuke.
- *Gyokutei.....E 19th—Wood, carved human figures.
- Gyokuyōsai-Kōsū.....M 19th—Master to Ozaki Kokusai. Carved
human figures and dragons. Eng. sg: (Gyoku-
yōsai).
- Gyokuzan I.....E 19th—Wood, carved figures, beasts, fist and
masks. Eng. sg: (Gyokuzan).
- Gyokuzan II-Isshinsai.....M 19th—Excelled in ivory carvings. Eng. sg:
(Isshinsai Gyokuzan).
- Gyokuzan III-Asahi.....1843-1923—A priest who turned sculptor, and
became one of the greatest ivory carvers of the
Meiji era. Carved frogs, later, serpents, crabs,
and monkeys. The most characteristic of his
works were his skull-netsuke. Eng. sg: (Gyo-
kuzan), (Asahisei), or (Made by Asahi Gyo-
kuzan).
- *Gyokuko.....E 18th—Wood.
- *Gyokuji.....M 19th—Native of Kyoto.
- *Gyokujitsu.....L 19th—Ivory.
- *Gyokuju.....L 19th—Wood—kitsune mask.
- *Gyokukasai.....M 19th—(See Ryusa).
- *Gyokuken.....L 19th—Made netsuke.
- *Gyokumin I.....L 18th—(See Chounsai)—Most talented carver
of tortoises.
- *Gyokumin II.....M 19th—Signed netsuke.

- *Gyokuryu (or Sai) M 19th—Also known as Gyokuryusai. Eng. sg: (Sai).
- *Gyokusensai E 18th—Wood. (Also known as Gyokusen).
- *Gyokusensai (2) 19th—Carved wood figures.
- *Gyokusen II M 19th—Carved in wood and ivory.
- *Gyokubun E 18th—Wood, carved human figures.
- *Gyokushi E 19th—Wood, demons and dragons. (20-93)
- *Gyokuso L 19th-E 20th—Signed netsuke.
- *Gyokuun M 18th—(See Gyokuunsai).
- *Gyokugyoku L 18th—Wood, carved figures.
- *Gyoku-Gyokusai 19th—Ivory, carved figures.
- *Gyoku-Ju 19th—Carved wood masks.
- *Gyoku-Kosai L 18th-E 19th—Ivory, figures.
- *Gyokushinsai E 19th—Horn netsuke.
- Gyūka-Kambayashi 1801-70—Took the pseudonym of Rakushiken. In 1843 devised a colorful doll-netsuke made of tea-wood, as a souvenir. When it was presented to Shogun, was accepted with appreciation, and similar works were requested by daimyos. He was succeeded by his son—
- Gyūka II (Rakushiken-Kyūsen) He also made doll-netsuke, later known as Uji dolls, which were later imitated by other carvers.

— H —

- *Hachigaku L 19th—Carved human figures in wood and ivory.
- Hachichiku M 19th—Wood, wolves in minute carving. Eng. sg: (Hachichiku).
- Hachigyoku M 18th—Originally a mask-maker, he carved netsuke as a hobby. Eng. sg: (Hachigyoku).
- *Hako M 19th—Wood, his specialty—cicada.
- *Hakudo E 19th—Wood, made mask-netsuke.
- *Hakudosai M 19th—Made wood netsuke.
- *Hakuei E 19th—Ivory, human figures.
- *Hakugyoku E 19th—Wood.
- *Hakuko L 19th—Wood.

- *Hakumin E 19th— (Also known as Isshosai).
- *Hakuōsai-Hakuō L 19th— Made manju-netsuke (See Hakuō).
- Hakuō L 19th— Excelled in carving manju-netsuke.
Eng. sg: (Hakuōsai).
- *Hakuryo (Also known as Unshodo.) Made painted wood
netsuke.
- *Hakusai E 19th— Wood.
- *Hakusen L 19th— Wood.
- Hakuryū-Miyasaka M 19th— Famous for his ivory netsuke of ani-
mals. Eng. sg: (Hakuryū). (175)
- Hakuun L 18th— Excelled in minute ivory carving. Eng.
sg: (Hakuun). (203)
- Hakuunsai (1)-Ichijo E 19th— Native of Edo, succeeded by his son.
- Hakuunsai (2)-Kitarō L 19th— Acquired the art-name of his father
Hakuunsai. Eng. sg: (Hakuunsai).
- *Hakuyeisai Carved netsuke.
- *Hakushin E 18th— Carved in wood and ivory, made shishi-
mask and other netsuke.
- *Hakuzan L 19th— Carved netsuke of horn.
- *Hanryu E 19th— Wood.
- Haritsu-Ogawa 1663-1747— Native of Edo, adopted the pseudo-
dym of Ritsuō, and Ukanshi. Made unique
works by inlaying lacquer-ware with porcelain
shell, and jade, decorating it with gold. Applied
same method to netsuke. Sig: (Kan), (Ritsuō).
- *Haruchika L 19th.
- Harukazu L 19th— Chiefly wood. Eng. sg: (Harukazu).
- *Haruoki E 19th— Carved in wood.
- *Harushige L 19th.
- Harumitsu M 19th— Pupil of Masanao II. Carved netsuke
in wood, his favorite theme the 12 signs of the
zodiac. Eng. sg: (Harumitsu).
- *Hassho E 18th— Carved wood netsuke.
- Hashiichi 1817-82— His real name— Hashimoto— Ichizo,
born of a family of sword-sheath lacquerers, he
became a master-lacquerer. Made lacquer net-
suke as a hobby. Sg: (Hashiichi).
- *Hattori-Nobukazu E 19th.
- *Heihi E 18th— Wood.

- *Heishiro. L 19th—Made netsuke with flowers and bird design.
- Hidari-Issan. L 18th—(Alias Tokumitsu)—Made wood netsuke and intro representing tortoises in realistic carving. Another favorite subject—snails. Eng. sg: (Hidari Issan), or the character (Toku), with a written seal.
- *Hidari (2). M 19th—Ivory and wood. Eng. sg: (Sa), or (Shoho). (122)
- Hide (1). L 18th—Wood. Eng. sg: (Hide).
- Hide (2). M 19th—Ivory, made netsuke in realistic carving. Eng. sg: (Hide).
- *Hidechika. (See Chounsai II)
- *Hideharu. L 19th—Carved wood netsuke. (184)
- *Hidehiro. L 19th—Wood.
- *Hidekazu. E 18th—Wood.
- *Hidekiyo. E 18th—Wood.
- *Hidekuni. E 19th—Wood.
- *Hidemitsu (1). E 19th—Wood.
- *Hidemitsu (2). L 19th.
- *Hidenobu. L 19th—Carved in ivory.
- *Hideo. L 19th.
- *Hidetomo. E 19th—Wood (See Toshiro).
- *Hidetsugu. E 18th—Ivory carver.
- *Hideyoshi. E 18th—Wood.
- *Higo. L 19th—A dentist by trade, carved netsuke as a sideline.
- Hidemasa I. M 18th—Adopted the pseudonym of Chingendo. Excelled in carving wood and ivory. Eng. sg: (Hidemasa).
- *Hidemasa II. E 19th—Carved wood netsuke of nuts.
- Hirosada. E 18th—Wood, carved mask netsuke. Eng. sg: (Hirosada).
- Hirohada. E 19th—Clever at ivory carving. Eng. sg: (Hirohada).
- *Hikaku. Made netsuke.
- *Hiroaki. E 18th—Wood.
- *Hirochika. E 19th—Carved nuts and mask netsuke.
- *Hiroichi. E 19th—Wood.

- *Hironobu.....E 18th—Wood.
- *Hirotoshi.....L 19th—Ivory carver.
- *Hiroyuki.....E 19th—Ivory carver.
- Hiseki-Sawagishi.....E 19th—A native of Kaga; carved wood netuke
inlaid with ivory and tortoise-shell.
- *Hōan.....L 19th—Ivory carver.
- *Hōei.....L 19th—Carved human figures.
- *Hōen.....E 19th—Ivory.
- *Hōgen.....E 18th—Carved wood and ivory.
- *Hogetsu.....E 19th—Wood and ivory.
- Hōgyoku-Ikkeisai.....E 18th—Also called himself Ikkeisai; carved
wood, ivory and metal. (124)
- Hōichi-Sakurai.....1829-79—Pupil of Hojitsu; skilled at carving
ivory and wood, his favorite subjects—figures
and masks. Eng. sg: (Hōichi). (17)
- *Hōin.....L 19th—Wood.
- *Hōju.....E 19th—Carved figures and masks in wood,
ivory and bone.
- Hōjitsu-Yamada.....D. 1872—Took pseudonym of Meikeisai; one of
the greatest carvers of his time. Lived in Edo,
carved figure netsuke of elaborate workmanship,
using ivory and boxwood. Eng. sg: (Hōjitsu).
- *Hōkeisai.....L 19th—Carved mask-netsuke in wood.
- *Hōkoku.....E 19th—Carved human figures in wood.
- *Hōkusai.....L 18th.
- *Hōkusui.....E 18th—Carved in ivory and wood.
- Hōkei.....E 18th—Carved wood figure netsuke. Eng. sg:
(Hōkei).
- *Hōkei (2).....M 19th—Wood, figures. Eng. sg: (Hōkei).
- Hōkinsai-Suzuki.....M 19th—A master of wood-carving, in Tokyo.
- Hokufū.....M 19th—Pupil of Toun. Eng. sg: (Hokufū).
- Hokutei.....E 19th—Excelled in wood-carving. Eng. sg:
(Hokutei).
- *Hokyū.....1768-1825—(See Shoju X).
- *Hokyudo-Etsumin.....L 19th—Carved in ivory and wood.
- *Hokuzan.....E 18th—Carved in bamboo and wood.
- *Homeisai.....L 19th—(See Kogyoku II).
- Hōmei.....L 18th—Carved figure and animal netsuke.
Eng. sg: (Hōmei).

- Homei-Kodama M 19th—Carved in ivory. Eng. sg: (Homei).
- *Hōman (1) 19th—Made ivory manju-netsuke.
- *Hōman (2) Signed netsuke.
- Hōmin (1) L 19th—Carved figure netsuke in ivory. Eng. sg: (Hōmin).
- *Hōmin (2) M 19th—Ivory—figures.
- *Hōmin (3) M 19th—Carved wood and ivory netsuke.
- *Hōmin (4)-Yasuda Haruo L 19th-E 20th—Carved wood netsuke.
- *Hompū E 18th—Ivory.
- *Horaku L 18th—Wood.
- *Horyū L 19th—Ivory.
- *Hosai-(Kōju) E 20th—Carved in ivory and horn.
- *Hosei (1) L 19th—Made ivory netsuke for export.
- *Hosei (2) E 20th—Made ivory netsuke for export.
- *Hosetsu L 18th—Carved in ivory.
- Hōshin M 18th—Lived in Kyoto. Carved wood and ivory. Favorite theme—Ryujin's Palace inside of clam-shell. Eng. sg: (Hōshin).
- *Hōshinsai M 18th—(Same as Hōshin).
- *Hōshinsai (2)-Raigyoku E 20th.
- *Hōshunsai (1) E 18th—Also known as Masayuki (1), made netsuke of figures and beasts.
- *Hōshunsai (2) E 19th—Carved in ivory.
- *Hosui M 19th—Wood.
- *Hotoku
- *Hotsuyeki L 18th—Wood.
- Hōu M 19th—Wood and ivory. Eng. sg: (Hōu).
- Houn-Kosai L 18th—Also known as Hounsai. Was the teacher of Toun.
- *Hoyen E 19th—Wood.
- *Hoyo L 19th—Pupil of Hojitsu.
- *Hoyusai (Komyo) L 19th—Carved in ivory.
- Hōzan-Takahashi M 19th—A Buddhist image-maker, was granted highest honorary title of Hokkyo. Made netsuke with facile technique, but lacking in grace. Eng. sg: (Made by Hokkyō Hōzan).
- Hōzan-Tanaka M 19th—A pupil of Hojitsu. Carved wood netsuke of human figures, birds and insects. Eng. sg: (Hōzan).

- *Hōzan (3) L 19th.
 Hōzen-Eiraku 1795-1854—A potter of Kyoto; adopted son
 and successor to Ryōzen, head of the Nishimura
 in the 10th generation; later took the family
 name of Eiraku. An excellent carver, his works
 covering a wide range of subjects.

— I —

- *I-Ichi Carved wood animals.
 *Ichi-ko Active 1842—Carved wood, specialty tigers.
 *Ichiko (I-ko) L 18th-E 19th—Wood masks and bone figures.
 *Ichiren 18th—Wood; figures and demons.
 *Ichisen (I-sen) 18th—Wood; mask-netsuke.
 *Ichitosai Wood figures inlaid with bone and glass.
 *Ichi-Tokusai Made ivory manju netsuke.
 *Ichizan 18th—Wood; specialty: cock with glass eyes.
 Ichiboku-Tajima L 19th—Lived in Osaka, carved in ivory and
 wood.
 *Ichimin (1) E 19th—Made kagamibuta netsuke.
 Ichimin (2) M 19th—Made wood netsuke of beasts; espe-
 cially skilled in carving the twelve signs of the
 zodiac (all twelve signs in a single piece). Eng.
 sg: (Ichimin).
 *Ichimin (Ichiminsai) M 19th—Wood.
 *Ichimin (4) M 19th—Wood animals.
 Ichiraku-Tsuchiya M 18th—Called himself Botoken. Lived in
 Sakai; made netsuke of rattan in shape of
 gourds, etc. His works were not signed.
 *Ichiraku II M 19th—Carved wood netsuke of oxen, deco-
 rated with colored lacquer. Sg. inscribed in
 lacquer: (written seal of [Raku]).
 *Ichian L 18th—Wood.
 *Ichibi L 18th—Wood.
 *Ichibun L 18th—Wood.
 *Ichichiku L 18th—Wood.
 *Ichicho L 18th—Wood.
 *Ichidon L 18th—Wood.
 *Ichigensai L 18th—Wood.

- *Ichigyoku E 18th—Carved in wood.
- *Ichiju L 19th—Student of Shōju.
- *Ichijusai L 18th—Carved in wood. Eng. sg: (Ko).
- *Ichirinsai-Nobuji L 18th—(See Nobuji).
- *Ichirobei-Shibata M 19th.
- *Ichiyeisai L 19th—(See Kojitsu)—Carved ivory.
- *Ichiyosai L 19th—(See Rakumin).
- *Ichiyu E 20th—Carved wood and ivory.
- *Ichiyusai (1) L 19th—Carved ivory.
- *Ichiyusai (2) L 19th—Carved in ivory.
- *Ichu L 18th—Carved mask-netsuke in wood.
- Ichiriki M 19th—Carved mushrooms in wood. Eng. sg: (Ichiriki).
- Ida-Kichiroku 1792-1861—A potter; studied old pottery and applied the results of his study in making tiny toys of exquisite workmanship. Also made netsuke.
- Ihei-Toshimaya M 18th—Lived in Osaka, made ashpan netsuke of silver or copper wire. Left his works unsigned.
- *Ikkeisai E 18th—(See Hōgyoku).
- *Ikki E 18th.
- Ikkan M 19th—Lived in Nagoya. Carved figures, beasts and insects, mostly in setsu-wood (*Prunus Tomentosa*). Favorite subject in his early manhood: the sleeping shōjo; in his later years: the mouse. Eng. sg: (Ikkan) or (Ikkan-Nagoya). (178)
- *Ikkei (1)-Sheishinsai E 18th—Carved wood figures.
- Ikkei (2) L 18th—Carved human figures and beasts. Eng. sg: (Ikkei).
- Ikkō (1) L 18th—Fond of carving demon-shaped netsuke. Eng. sg: (Ikkō). (35) (38)
- Ikkō (2)-Hasegawa L 18th—Carved wood netsuke of human figures and beasts, also inlaid bamboo with dyed ivory or rare foreign woods. A carver of great skill. Eng. sg: (Ikkō) often accompanied with seal of (Hasegawa).
- Ikkō (3) E 19th—Carved chiefly in wood, occasionally

- in ivory. Eng. sg: (Ikkō).
- Ikkōsai (1)-Saito 1805-76—Lived in Edo, was close friend of
Hojitsu. Carved human figures, demons and
beasts. Eng. sg: (Ikkōsai). (Plate III) (136,142-
256)
- Ikkōsai (2)-Kojitsu-Saito 1833-93—Son of Ikkōsai I, whom he succeeded
as Ikkōsai II. When middle-aged, he became a
pupil of Hojitsu. Carved in ivory.
- *Ikkoku E 18th—Carved ivory netsuke.
- *Ikkwasai L 18th—Carved wood netsuke.
- *Ikkwan L 19th—Carved human figures in wood, also
animals and bugs.
- *Ikkwansai E 20th—Ivory carver.
- *Ikkyu I E 18th—Ivory.
- *Ikkyu II L 18th—Wood and ivory.
- *Ikkyu III E 20th—Born in Korea. Carved netsuke and
okimono of ivory, wood, bamboo and lacquer.
- Insai-Futaya M 18th—Lived in Osaka. Also called himself
Futaya Dembei; fond of carving netsuke of
monkey-showman in ivory or wood. Left his
works unsigned.
- *Iotsu L 18th—Carved wood and ivory.
- *Ippachi E 20th—Carved in wood.
- *Ippō L 18th—Wood.
- Ippōsai-Ouchi 1829-95—Adopted another art-name of Jitsu-
min. Lived in Tokyo; was left-handed, and a
pupil of Hōjitsu.
- *Isoji L 18th—Carved wood; his specialty—snakes.
- *Issai I E 18th—Ivory.
- Issai (2)-Ogasawara L 18th (active 1781-88)—Most renowned ivory
carver of the 18th century. Lived in Wakayama;
did minute carving in both ivory and whale-
tusk, acquiring such fame as a master craftsman
that, even in his lifetime, his works were dif-
ficult to obtain. Few, or none of his works were
signed. Considered the most famous of all
carvers.
- *Issan E 18th—Carved in wood.
- *Isseisai-(Choko) L 19th—Wood and ivory.

- Ishikawa-Kōmei 1852-1913—Used pseudonym Juzan; born of a family of decorative sculptors for shrines. Studied ivory carving under Kikukawa-Masamitsu. Made netsuke, okimono and tobacco-pipe sheaths.
- *Isshi (1) E 20th—Carved ivory.
- *Isshi (2) E 20th—Carved ivory.
- *Isshin (1) E 18th—Wood.
- *Isshin (2) L 18th—Wood.
- *Isshinsai I E 18th—Wood.
- *Isshinsai II M 18th—(See Masanao the First).
- *Isshinsai III L 18th—(See Gyokuzan-Isshinsai). Excelled in ivory carving. Eng. sg: (Isshinsai-Gyokuzan).
- *Isshinsai IV L 18th—Made a specialty of ivory Daruma.
- *Isshinsai V L 18th—Carved wood netsuke.
- *Isshosai (1) E 18th—Carved wood netsuke.
- *Isshosai-Hakumin E 19th—(Also known by Hakumin).
- *Isshu (1) L 18th—Wood.
- *Isshu (2) L 18th—Wood.
- *Isshu (3) L 19th—Wood.
- *Isshusai M 19th—Wood.
- *Issui E 18th—Wood.
- Issen I M 19th—Carved netsuke, chiefly in horn; occasionally in ivory. Eng. sg: (Issen).
- *Issen II-Ozawa M 19th—Carved wood.
- Itsumin M 19th—Took the art-name of Hokyudo; carved netsuke of human figures in ivory or wood. Eng. sg: (Itsumin). (56)
- Itto-Ono 1797-1870—Also called himself Kakujuken; a native of Kyoto, studied carving in Nagasaki. Carved netsuke.
- Ittan ?-1877—Used art-names of Ittanfu, and Kyoryusai. Was a samurai, then turned to making netsuke. Carved chiefly human figures and beasts, in wood. His specialty: the sleeping shojo. Masanao the First was one of his pupils. Eng. sg: (Ittan) or (Ittanfu) or (Kyoryusai, Nagoya).
- *Ittanfu ?-1877—(See Ittan).
- *Ittei E 18th—Carved wood.

- *Itten.....E 19th—Wood.
 Iwao (The First).....1733-1810—(See Tomiharu).
 Iwao (The Second).....1764-1838—(See Bunshojo).
 Iwao (The Third).....E 19th—Took the art-name of Gansui; was the
 son of Ogawa Yachiyo, the younger sister of
 Bunshojo.
 *Iwao-Nagami.....M 19th—Specialized in the carving of nama-
 hama-ningyo (dolls).

— J —

- *Jigyoku.....M 19th—Made and signed netsuke.
 *Jikkosai.....Made netsuke.
 *Jirobei.....M 19th—Carved deer horn netsuke.
 *Jitokusai.....M 19th—(See Gakumin).
 *Jitsumin.....1825-95—(See Ipposai).
 *Jiyosai.....L 18th.
 *Jobun.....E 18th—Carved human figures, animal and
 wood mask-netsuke.
 *Joko.....L 19th—Carved ivory.
 *Josensai.....L 18th—Wood.
 *Josui.....M 19th—Wood.
 Jōi-Nara (Sugiura).....?-1761—A noted metal carver of Edo; was un-
 rivaled in the skill of making ornamental
 sword-fittings; also produced excellent speci-
 mens of kagami-buta netsuke. Eng. sg: (Jōi).
 *Joryū (1).....E 18th—Carved excellent ivory netsuke.
 Joryū (2).....L 18th—Carved in wood and ivory, excelling in
 human figures. Eng. sg: (Joryū) (95)
 Josetsu.....M 19th—Carved in ivory; fond of using dyed
 ivory in his works. Eng. sg: (Josetsu)
 Jōshū.....M 19th—Also used the pseudonym of Shunchi-
 kudō; carved in ivory. Eng. sg: (Jōshū).
 Josō-Miyazaki.....1835-1910—A native of Tokyo; at age of 14 he
 became the pupil of Saito Ikkosai Kojitsu. Ex-
 celled in carving small utensils, netsuke, string-
 fasteners, and tobacco-pipe sheaths then in
 vogue. Among his pupils were Sōya, Sōko and
 Gyokusō. Eng. sg: (Josō).

- *Josō II.....L 19th.
 Jōzan (1).....E 19th—Carved chiefly in wood. Eng. sg: (Jōzan).
 *Jōzan (2).....M 19th—Wood.
 *Ju.....L 19th—Carved in ivory.
 *Juhi-Hasagawa.....Specialized in makie (lacquer).
 Jugyoku (1).....Born 1816—Known by the pseudonym of Chounsai (3); was pupil of Ryūkei.
 Jugyoku (2)-Ueda.....Called himself Ryūkōsai; lived in Tokyo in early Meiji era. Excelled in carving both wood and ivory. Eng. sg: (Jugyoku) or (Ryūkōsai Jugyoku). Occasionally fitted in a piece of ivory or shell with the seal engraved thereon. (84)
 *Jujo.....E 18th.
 *Jukei.....E 18th—Carved human figures.
 *Juko.....E 18th.
 *Jumin.....E 18th.
 *Juraku.....M 19th—(Also known by Jurakusai).
 *Jusai.....19th—Carved ivory, human figures.
 *Jusen.....Made netsuke of children.
 *Juteini.....M 19th—Made ningyo-doll netsuke.
 *Juzan.....L 19th-E 20th—Also known as Ishikawa Komiyo; made flower vases, okimono and pipe-holders.
 *Juzo.....M 19th.

— K —

- *Kagei.....E 20th—Made netsuke for export.
 Kagetoshi.....E 19th—Lived in Nagoya. Clever at ivory carving and produced netsuke of minute workmanship. Eng. sg: (Kagetoshi). (143)
 Kagetsu.....M 19th—Carved wood netsuke. Eng. sg: (Kagetsu).
 *Kahei.....L 19th—Lived in Osaka. Made netsuke.
 *Kahinshiryu.....1795-1854—(See Eiraku or Hozen).
 *Kaho.....L 19th—Lived in Osaka, made netsuke.
 Kaigyokusai-Masatsugu.....1813-92—Native of Osaka; considered the most prominent artist in the Kansai district. Studied under no particular master, but carved from life.

- He developed a unique style in wood and ivory carving; his works, mostly netsuke and okimono, were shipped abroad. During his lifetime he used four different signatures on his works, one to age of 20 years, another to 30 years, another to age of 50, and thereafter, another.
- *Kajun.....L 19th—Lived in Osaka. Carved netsuke.
- Kajikawa.....E 17th—The name of a family of lacquerers in the employ of the Tokugawa Shogunate, generation after generation.
- Kajikawa-Hikobei.....E 17th—His pupil Kyujiro became—
- Kajikawa II-Kyujiro.....M 17th—Particularly skilled in making gold lacquer inro. His successors also made inro in large numbers, and produced gold lacquered netsuke. Sg: (Made by Kajikawa).
- *Kakei.....Carved wood masks. (238)
- *Kakosai.....
- *Kakuho.....E 19th—The father of Tetsusai.
- *Kakushu.....L 18th-E 19th.
- *Kakujuken.....1797-1870—(See Itto-Ono).
- *Kametomo.....E 19th—Wood.
- *Kameya-Higo.....L 19th—A dentist by profession, he also made netsuke.
- *Kamman.....L 18th—A native of Iwami, pupil of Tomiharu; made frog netsuke of ebony and lobsters of wild-boar tusk. Eng. sg: (Made by Kamman, resident of Iwami).
- Kancyuki-Matsuda.....M 19th—Lived in Edo; made netsuke of sandalwood. Eng. sg: (Made by Matsuda Kancyuki, resident of Maruyama, Edo), accompanied with written seal.
- *Kanemichi-Hodo.....L 19th—Ivory carver.
- *Kanetada.....E 18th—Wood carver.
- *Kaneyoshi.....E 19th—Ivory.
- Kanji.....M 19th—Adopted the art-name of Kyozaïdo; carved chiefly in wood. Eng. sg: (Kanji).
- *Kanjuro.....L 19th—Produced unique carvings of ebony and wood, with face and hands of ivory.

- *Kanjusai E 19th—Ivory carver.
- *Kanman L 19th—Carved ebony animals.
- *Kansui E 19th—Wood carver.
- Kansai (1)-Koma The art-name of a family of lacquerers; Kansai
the First was a pupil of Kyuryu.
- Kansai (2)-Do 1767-1835—The Second, celebrated together
with Yoyūsai, made lacquer wares such as
combs, wine-cups, and netsuke. Shibata Zeshin
was one of his pupils. Signature in lacquer
works: (Kansai).
- *Kanzo
- *Karaku E 20th—Carved human figures. (28)
- *Karyo E 18th—Carved wood and ivory.
- *Kasai
- *Kasen E 18th—Carved wood and ivory.
- Kashun E 19th—Carved in wood and ivory. Eng. sg:
(Kashun).
- *Kashu L 19th—Not famous as a carver.
- *Kawai-Yoritake M 18th—(See Yoritake).
- *Kazumasa E 18th—Wood.
- *Kazumoto E 18th—Wood.
- Kazushige M 18th—Carved netsuke of human figures and
beasts. Eng. sg: (Kazushige).
- *Kazutomo 18th—Carved wood figures with bone inlay.
- *Kazuyuki (32-81-105)
- *Keifudo E 18th—Carved mask-netsuke in wood.
- *Keigetsu E 19th—Wood.
- *Keigyoku (1) E 19th.
- *Keigyoku (2) M 19th.
- Keiju E 19th—Carved in wood. Eng. sg: (Keiju).
- *Keikoku L 19th—Wood.
- *Keimin (1) E 18th—Ivory carver.
- *Keimin (2) M 19th.
- *Keiri L 19th.
- Keiryō M 19th—Carved wood netsuke.
- *Keisai (1) E 19th—Wood.
- Keisai (2) M 19th—Chiefly carved in wood.
- *Keisai (3) L 19th—Wood.
- *Keizan L 19th—Wood.

- *Kensai L 19th-E 20th.
 Kenya-Miura 1825-89—His art-name was Tenrokudo; a native of Tokyo, at first engaged in shipbuilding, early in Meiji era he established a kiln in Mukojima, Tokyo, and made pottery. Also made porcelain netsuke and ojime decorated with colors.
- *Kichibei M 19th.
 Kichiroku-Ida 1792-1861—Lived in Edo; famous ceramic artist. Wrought porcelain netsuke decorated with colors.
- Kigyoku I E 19th—Carved wood figures and masks. Eng. sg: (Kigyoku).
- *Kigyoku II M 19th—Carved in ivory.
- *Kihodo L 19th—(See Masakazu) —Made netsuke for export.
- *Kikugawa A metal worker, made kagamibuta.
- *Kikugawa II Carved wood and ivory, his specialty wood tortoises and ivory mask-netsuke.
- *Kikuo Kimioki E 19th—Carved in wood.
- Kikukawa-Masamitsu B. 1822—Native of Edo; specialized in carving ivory netsuke, also made okimono. Master to Ishikawa Komei. Eng. sg: (Made by Kikukawa). (258)
- *Kimeisai L 19th—(Also known as Junraku).
- *Kintaro L 19th—(See Kogyoku II).
- Kinryusai E 19th—(Also called himself Tadatane; lived in Edo. Specialized in carving ivory figure netsuke. (133)
- *Kiryosai E 19th.
- *Kisai E 20th—Carved okimono and netsuke.
- *Kisan Made mask-netsuke with eyes edged with copper.
- Kisui I E 18th—Carved in ivory.
- *Kisui II E 19th—Made netsuke of human figures and animals, chiefly in horn. Eng. sg: (Kisui).
- *Kishosai L 19th—Carved in ivory.
- *Kitei Lived in Kyoto; made ceramic netsuke.
- Kiyokatsu E 19th—Carved chiefly netsuke of shells and vegetables in ivory. Eng. sg: (Kiyokatsu).

- *Kiyomitsu.....L 19th—Carved in wood.
- *Kiyozumi.....E 18th—Carved in wood.
- Kiyu I-Chikusai.....E 19th.
- *Kiyu II.....E 19th—Carved in wood.
- Kizan (1).....L 18th—Carved figures in wood. Eng. sg: (Kizan).
- *Kizan (2).....E 19th—Carved figures in wood.
- *Kizan (3).....E 20th.
- *Kobun.....L 19th.
- *Kochosai.....L 19th—Carved in ivory.
- *Koei.....
- *Kōitsu.....(227)
- Kōgetsu.....E 19th—Excelled in making wood netsuke in realistic carving. Eng. sg: (Kōgetsu); also engraved kakihan on a piece of persimmon wood which was fitted in his netsuke.
- *Kōgetsu II.....E 19th—Carved ivory netsuke.
- *Kōgetsu III.....M 19th—Carved wood and ivory.
- Kōgetsusai.....E 19th—Also used pseudonym of Naomasa; carved ivory and made manju netsuke. Eng. sg: (Kōgetsusai), accompanied with seal of (Naomasa).
- Kōgyoku I.....M 19th—Took another art-name of Anrakusai; made netsuke of hermits and other figures in ivory. (119)
- *Kōgyoku II-Kintaro.....L 19th.
- Kōgyoku III-Nishino.....Born 1857—Took pseudonym of Homeisai; was a pupil of Ryuchin. Eng. sg: (Kōgyoku).
- *Kōgyoku IV.....L 19th—Carved in ivory.
- *Kōgyoku V.....L 19th—(Also known as Kōgyokusai), though not of the same family; made child and mask-netsuke of ivory.
- Kōhōsai-Ueda.....L 19th—A native of Osaka; made fine netsuke of chrysanthemum flowers in minute ivory carving. Eng. sg: (Kōhōsai). (186)
- *Kōichi (1).....E 19th—Carved ivory netsuke.
- *Kōichi (2).....L 19th—Ivory. (225)
- *Kōichi (3).....L 19th—Ivory.
- *Kōjitsu.....L 19th—(See Ichiyeisai). Carved ivory netsuke.

- *Kōjun.....E 18th—Carved in wood.
- *Kōju.....Signed netsuke. (Plate I)
- *Kokaku.....L 19th—Carved in wood.
- Kokei.....L 18th—Carved chiefly bears, in boxwood. A skilled carver favoring the Minko style; he introduced a realistic style into the unique designs of Minko. Eng. sg: (Kao [written seal] in Minko style on his favorite works. (Kokei)
- Kōkei.....M 19th—Chiefly carved in wood. Eng. sg: (Kōkei).
- *Kokeisai.....1871-1936—(See Wada Sansho). Made wood and ivory netsuke, inlaying some with shell and jade.
- Kōkoku.....M 19th—Carved chiefly in wood. Eng. sg: (Kōkoku).
- Kokusai-Ozaki (or Takeda).....M 19th—Studied ivory carving under Gyokuyosai Kosu; devised unique horn carvings which he called Kokusai-bori. Eng. sg: (Koku) or (Kokusai). (211)
- Kokusen.....E 19th—Carved wood. Eng. sg: (Kokusen).
- *Komei.....Made metal netsuke.
- Komin-Nakayama.....1808-70—A lacquerer of Edo, pupil of Hara Yoyusai. Made lacquer-ware netsuke of superior quality and workmanship. Sg. in lacquer: (Komin).
- Kōmin.....M 19th—A native of Edo. Carved netsuke of ivory and wood, his favorite subject being tortoises. Eng. sg: (Kōmin), accompanied by written seal.
- *Kominsai.....E 19th—Ivory.
- *Konan.....L 19th.
- *Korakusai.....E 18th—Carved wood masks.
- *Koretaka.....E 20th—(He was Shoju XII).
- *Korin.....(Also known as Icheisai.) Carved mask-netsuke.
- *Koryusai (1)-Naokazu.....L 19th—Made ivory and wood netsuke.
- *Koryusai (2)-Shungetsu.....L 19th—Made netsuke for export.
- *Kosai (1).....E 18th—Carved in ivory. (29)
- *Kosai (2).....M 19th—Took art-name of Shuju; skilfully carved mask-netsuke in ivory.

- Kōsai-Yukawa (3) ?-1887 — Pupil of Hōsai; carved in ivory and horn. His works, which are rarely found, were shipped abroad.
- *Kosai IV Carved demon netsuke.
- *Kosai V L 19th—Carved ivory netsuke.
- *Kosen (1) E 20th—Wood.
- *Kosen (2) E 20th—Wood.
- *Kosensai M 19th.
- *Kosetsu E 20th—Made wood and bamboo netsuke.
- *Koshin Signed netsuke.
- *Koshu I L 18th—Made Dharma netsuke.
- *Koshu II E 19th—Signed figure netsuke.
- *Kotei E 20th—(Was Shōju the 13th).
- *Kou L 18th-E 19th—(See Ichijusai).
- Koseki-Naito L 19th—A native of Kyoto; made netsuke and other articles by request of foreigners, introducing Japanese style of carving abroad.
- *Koun (1) M 19th—Father of Kogyoku.
- Kōun (2)-Takamura 1852-1934—One of the greatest wood-carvers in the Meiji and Taisho eras; a pupil, and later, the adopted son of Takamura Toun. Was appointed a professor in the Tokyo Academy of Fine Arts, where he trained numerous young artists, contributing much to the development of Japanese sculpture. He made many fine netsuke in his manhood. Eng. sg: (Kōun).
- *Kousai E 20th—A very famous carver of netsuke.
- *Kounsai Made netsuke of human figures.
- *Koyoken M 18th—(See Yoshinaga).
- *Kunihiro M 19th—Lived in Kyoto; made netsuke after the style of Shuzan.
- *Kurobei (See Shuzan.)
- *Kwagetsu Made copies of Shuzan netsuke.
- *Kwaigyokusai or
- *Kwaigyokusai or *Kwaigyoku or
- *Kwaigyokudo M 19th—Was considered one of the finest netsuke carvers of his time. He used either one of three signatures on his works.
- *Kwaito E 20th—Made metal netsuke.
- *Kwanchu E 19th—Ivory.

- *Kwanji L 19th—Wood.
- *Kwansai Made and signed netsuke.
- *Kwanshi E 18th—Made makie netsuke.
- *Kwaraku E 19th—Ivory.
- *Kwashinsai L 19th.
- *Kwashun L 19th—Ivory and wood.
- *Kyogan E 20th—Made bamboo netsuke.
- *Kyokushi Made wood mask-netsuke.
- Kyokusai M 19th—Carved netsuke of hermits and Kwan-
non chiefly of wood, of minute workmanship
and realistic expression. Eng. sg: (Kyokusai).
- Kyokusen M 18th—Excelled in carving figures in wood.
- *Kyokusei E 19th—Wood.
- *Kyokuzan L 19th—Carved wood frogs.
- *Kyomin Signed netsuke.
- *Kyosui Made lacquer netsuke.
- *Kyotei L 19th—Wood.
- *Kyoto E 18th.
- Kyūbei-Karamono M 18th—Also known as Karamono. Studied
Ming type of alloys and produced cast metal
netsuke by use of wax molds in shape of pots,
dishes, drums, shells and gourds; used as ash-
pans. He devised other works in open-work of
arabesque or dragon design to reduce weight.
None of his works were signed.
- *Kyuzan M 19th—Carved in wood.
- Kyuichi-Takeuchi 1857-1916—Took the art-name of Shūsai;
studied under Hotta Ryusen, later under Shu-
raku. An excellent wood-carver, he became one
of the first professors in Tokyo Academy of Fine
Arts. His career of netsuke-study was profound
and thorough.
- Kyusai-Hirai 1879-1938—Lived in Osaka and used the art-
name of Tatsugen (or Tetsugendo) until 36
years of age; carved netsuke in wood, ivory and
bamboo. Also skilled in smaller carvings such
as tea utensils and okimono. Adopted the styles
of Kaigyokusai, Masatsugu and Iida-Gyokkin.
Eng. sg: (Kyusai) or (Tetsugen).

— M —

- *Manpo L 19th—Wood.
- *Masabumi M 19th—Wood.
- *Masachika (1) L 19th—Wood.
- *Masachika (2) E 20th—(Also known as Shoryusai). Carved in ivory.
- Masaaki L 18th—Carved wood netsuke of beasts. Eng. sg: (Masaaki).
- Masafusa L 19th—Wood and ivory. Eng. sg: (Masafusa).
- Masaharu E 19th—Carved ivory netsuke of deities, human figures, beasts and masks. Eng. sg: (Masaharu).
- Masahide (1) E 18th—Carved wood.
- Masahide (2)-Kurokawa M 18th—Skilfully carved netsuke in walnut or coco-nut, also made mask-netsuke. Eng. sg: (Kurokawa Masahide, Nagasaki), accompanied with written seal.
- *Masahiro (1) M 19th—Wood.
- *Masahiro (2) M 19th—Ivory.
- Masajo E 19th—Native of Nagoya; carved wood netsuke of sleeping shojo and shells. Sg. in relief: (Masajo) (Jo- meaning woman).
- *Masaka E 19th—Carved okimono and mice.
- *Masakata M 19th—Wood.
- Masakatsu-Suzuki 1840-99—Son of Masanao First; a carver of great skill but due to ill health he left few works. Eng. sg: (Masakatsu).
- Masakazu (1) Sawaki 1839-91—Took the art-name of Kihodo, or Kohosai; was younger brother to Masatoshi; carved in wood and ivory, excelling in the deities, human figures, beasts, insects and masks. His specialty: masu (square box for measuring rice), with mouse, of which he produced many pieces of same design for export purposes. Eng. sg: (Masakazu). (15-161-198)
- Masakazu (2) Echizenya L 18th—Lived in Uji, was proprietor of an eel restaurant; studied carving under Masanao First, signing some of his works with that name. He was called Echizen-ya-Masanao; died at beginning of 20th cent. Eng. sg: (Masakazu)

- or (Masanao).
- *Masakuni E 18th—Carved in wood.
- Masakiyo-Sakai M 19th—A pupil of Masakatsu; carved netsuke chiefly of wood in form of beasts. Eng. sg: (Masakiyo).
- *Masamaru L 19th—Carved in ivory.
- *Masami Wood. (21)
- *Masamichi L 18th-E 19th—Wood and metal.
- Masamichi (2) M 19th—Carved wood.
- *Masamine-(Sa) M 19th—(Also known as Sa.) Carved in ivory.
- *Masamori M 19th—Carved ivory.
- Masamitsu (1) Ejima 1837-1909—A native of Takata, was a pupil and adopted son of Iishikura Masayoshi. Later left his family of adoption. Eng. sg: (Masamitsu).
- *Masamitsu (2) Kikugan M 19th—Made ivory okimono.
- *Masamitsu (3) L 19th—Carved ivory.
- Masanao I (The First) Born before 1781—Took the art-name of Isshin-sai. He excelled in carving wood and ivory. Eng. sg: (Masanao).
- Masanao II L 18th—Lived in Kyoto; was skilled in both wood and ivory. Eng. sg: (Masanao).
- Masanao III-Suzuki 1815-90—Most renowned of the netsuke carvers who assumed the name of Masanao; a native of Yamada. His designs covered a wide range of subjects: toads, beasts, landscapes, flowers and birds. His specialty the Junishi (12 signs of the zodiac). He preferred carving wood, rather than ivory, and made use of natural aperture for running strings. Eng. sg: (Masanao). (112-113-153)
- Masanao (Second) 1848-1922—Was a pupil of Masanao The First; his family name was Miyake. (116-128-163)
- *Masanao (Third) 1890- —Is a real son of Masanao Second. Both he and his father excelled in carving toads and the 12 signs of the zodiac. Used the engraved sg: (Masanao).
- *Masanobu E 19th—(See Tomohichi-Adachi). Used either of three signatures. (41)
- *Masanaga L 19th—Carved wood, animals. (81)
- *Masanori (1) Kawakita

- *Masanori (2) Carved mask-netsuke.
- *Masasada L 19th—Wood and ivory.
- *Masashige E 18th—Carved wood netsuke.
- *Masatane L 19th—Carved ivory.
- *Masateru E 20th—A grandson of Kaigyokusa.
- *Masatomi Carved human figure netsuke.
- Masatada M 19th—A pupil of Suzuki Masanao; skilled in carving beasts and insects in wood. Eng. sg: (Masatada).
- Masatami I M 19th—Born in Nagoya, later moved to Osaka where he engaged in carving figures, beasts and masks in ivory. Excelled in monkeys; also made pieces for export. Eng. sg: (Masatami).
- Masatami II-Moribe 1854-1928—Pupil of Masakazu, lived all his life in Nagoya. Excelled in carving both wood and ivory. (64-188)
- Masatomo M 19th—Native of Ise; carved hermits, human figures, beasts and insects, chiefly in wood. Eng. sg: (Masatomo). (219-53)
- *Masatoshi (1) E 18th—Carved figures and manju in ivory.
- *Masatoshi (2) E 18th—Ivory and wood; birds, animals and mask-netsuke.
- Masatoshi (3) 1835-84—Elder brother of Masakazu; lived in Nagoya. Made netsuke and tea utensils, also Chinese-style musical instruments. Eng. sg: (Masatoshi).
- *Masatoshi (4) M 19th—Carved ivory netsuke.
- Masatsugu I 1813-92—(See Kaigyokusai-Masatsugu). (86-151-180)
- *Masatsugu-Hokutosai L 19th—Carved ivory.
- *Masayasu (1) Carved human figure netsuke.
- *Masayasu (2) Made and signed netsuke.
- Masayoshi I-Iwami 1764-1837—A superior craftsman of the Nara school of metal-carving; especially skilled in carving figures, Noh-masks and animals in novel design. Also made kagamibuta netsuke. Eng. sg: (Masayoshi). (165)
- Masayoshi II-Ishikura 1820-65—Also known as Goto; started carving

- while yet a child, excelling in various kinds of carving. In netsuke, his favorite subject was lions. Eng. sg: (Masayoshi).
- *Masayoshi III. L 19th—Carved in ivory; his favorite subject sarumawashi (monkey-showmen).
- *Masayoshi IV. L 19th—Ivory, figure netsuke.
- Masayuki I. E 18th—His art-name Hoshunsai; made netsuke of figures and beasts. Eng. sg: (Masayuki) with kakihan. (121)
- Masayuki II-Kato. M 19th—Native of Tokyo; switched from the study of medicine to sculpture. Excelled in carving ivory netsuke in minute detail. Eng. sg: (Masayuki) or written seal of Masayuki. (30-37-111)
- *Masayuki III. L 19th—Carved ivory netsuke. (103-113-114-115)
- *Masazane (1). A netsukeshi of Tokyo.
- *Masazane (2). E 18th—Made wood netsuke.
- *Matsuaki (Shomei). L 19th—Carved ivory netsuke of figures and birds of excellent quality. Eng. sg: (Matsuaki) or (Shomei). (74-166)
- *Matagoro. E 20th—His works were unsigned.
- *Mataichi. Made human figure netsuke.
- *Matauyemon. M 19th.
- Mataemon. M 18th—Lived in Wakayama; produced netsuke of superior quality. Eng. sg: (Mataemon-Kishu) accompanied with seal.
- *Meido. L 19th-E 20th—Ivory.
- *Meigyoku. Made human figure netsuke.
- *Meijitsu. Made metal netsuke.
- *Meisei. L 19th-E 20th.
- *Meizan. Made and signed netsuke.
- Meikeisai. (See Hojitsu.)
- *Miki. Signed netsuke.
- *Mingyoku. E 18th.
- Minko-Tanaka (1). 1735-1816—A Samurai, lived at Tsu, Ise. Was in the service of Lord Todo as a netsuke maker. Used boxwood, sandalwood, ebony and persimmon wood, carving animals, fruits, and

- rarely figures. So famous in his lifetime that many counterfeits of his works were made. Eng. sg: (Minkō) accompanied with written seal. Often engraved his seal on a piece of ivory and fitted it into his works. (90-108-218)
- Minko (2) L 18th—Carved beasts and insects; his favorite theme: badgers. Eng. sg: (Minkō).
- *Minko (3) L 19th-E 20th.
- *Minko (4)
- *Minko (5) Carved figure netsuke. (36)
- Minkoku I L 18th—Assumed the pseudonym Genryosai. Excelled in carving figures in wood and ivory. Possessed the rare skill of a master. Eng. sg: (Minkoku). (55)
- *Minkoku II E 19th.
- *Minkoku III L 19th—Known as Shokasai. Used wood, ivory and metal. Was a metal-engraver. Also made kagami-buta.
- *Minkoku IV L 19th—Ivory.
- *Minsei I M 19th—Ivory.
- *Minsei II Wood.
- *Minseki M 19th—Carved human figure netsuke.
- *Minshu E 20th.
- Minsetsu M 19th—Carved chiefly in wood. Eng. sg: (Minsetsu).
- *Minzan I E 18th—Ivory.
- *Minzan II M 19th—Wood.
- *Mishu E 20th—Ivory.
- *Mitsuharu I Before 1781—Native of Kyoto; carved human figures; ivory.
- *Mitsuharu II M 19th.
- *Mitsuharu III E 20th—Wood and ivory.
- *Mitsuchika M 19th—Ivory.
- *Mitsuhide M 19th—Wood.
- *Mitsuhina-Oyosai L 19th-E 20th—Carved figure netsuke.
- *Mitsuhisa L 19th—Wood.
- Mitsuaki-Ishikawa (See Ishikawa-Komei).
- Mitsuhiro-Ohara 1810-75—Native of Onomichi, Hiroshima pre. Took service in Osaka with maker of samisen

- plectrums, and learned carving with the discarded scraps of ivory used for making the plectrums. Made fine netsuke of figures, birds, beasts, insects, fish and plants, in realistic carving. Eng. sg: (Mitsuhiro) with seal of (Mitsu) accompanied with written seal. (69-261)
- *Mitsukiyo I. M 19th—Wood.
- *Mitsukiyo II. M 19th—Wood.
- *Mitsukuni I. E 18th—Wood. (152)
- *Mitsukuni II. E 20th—Ivory.
- *Mitsumasa I. E 20th—Ivory.
- *Mitsumasa II. Metal carver.
- *Mitsumasa III. Lived in Tokyo.
- *Mitsunaga. M 19th-L 19th. (209)
- *Mitsunao I. M 19th—Unknown.
- *Mitsunao II. E 20th—Mask-netsuke.
- *Mitsunobo. M 19th—Wood.
- *Mitsunori. M 19th—Wood.
- *Mitsuo. E 20th—Wood.
- *Mitsusada. L 19th—Figures and masks.
- *Mitsushige. L 19th—Wood; figures and masks. (Also called himself Suikozan).
- *Mitsutada. M 19th—Ivory.
- *Mitsutomo. E 18th—Ivory.
- *Mitsutsugu. E 20th—Ivory.
- Mitsuoki-Otsuki. E 19th—A metal worker of Edo. Made kagami-buta, and as a hobby, he carved refined netsuke in boxwood. Eng. sg: (Mitsuoki). Signed his boxwood netsuke (Ryūsai).
- Mitsutoshi-Otani. M 19th—Carved chiefly in ivory. Eng. sg: (Mitsutoshi). (92)
- *Mitsutoshi (II)-Hosai. E 20th—Ivory.
- Miwa-Hiromori. Active 1781-88—Lived in Edo. He first carved netsuke as a hobby, later attaining great skill, became the pioneer of the art in Edo. While *hinoki* and *sugi* wood had been used, he chose the harder cherry and sandalwood as more suitable material to withstand wear, and never used ivory. Eng. sg: (Miwa) or (seal of Miwa). (88)

*Nagamitsu	M 19th—Made bone kagamibuta netsuke.
*Nagao-Taichiro	L 19th.
*Nagasada (1)	M 19th—Wood.
*Nagasada (2)	E 20th.
*Nagataka	Made makie (lacquer) netsuke.
*Nagatsugu	M 19th—Ivory.
Nagayuki	M 19th—Carved chiefly in wood. Eng. sg: (Nagayuki).
Nagayoshi	M 19th—Carved wood and ivory. Eng. sg:

- (Nagayoshi).
- *Namboku M 19th—Carved wood and ivory.
- *Namichika Signed netsuke.
- *Nansai E 20th.
- *Naoaki Carved ivory; Shoki.
- *Naohiro M 19th—Wood. (170)
- Naouchi E 19th—Took art-name of Koryusai; carved mostly figure netsuke of wood and ivory. Eng. sg: (Naouchi) or (Koryusai-Naouchi) accompanied with a written seal.
- *Naohide E 20th—Carved in wood and ivory.
- Naoharu-Yanagawa L 18th—A metal carver of Edo; made kagamibuta netsuke. Eng. sg: (Yanagawa-Naoharu) accompanied with written seal.
- *Naokazu (1) L 19th—Carved in wood and ivory.
- *Naokazu (2) E 20th—Carved wood netsuke.
- Naokata E 19th—Carved chiefly in wood. Eng. sg: (Naokata).
- *Naomasa I L 19th—Carved animal and human figures.
- *Naomasa II-Kogetsusai L 19th—Ivory.
- *Naomasa III E 20th—Wood.
- Naomitsu I-Murata E 19th—Lived in Osaka. Assumed art-name of Isseisai; pupil of Naoharu of Tokyo. Carved in coral; later in wood and ivory. Produced many netsuke.
- *Naomitsu II-Kaihosai M 19th.
- *Naosada E 18th.
- *Naoshige M 19th—Ivory.
- *Naoyuki (1) E 18th—Wood.
- *Naoyuki (2) E 18th—Made makie netsuke.
- Natsuo-Kano 1828-90—Native of Kyoto; a pupil of the metal-worker Ikeda Koju; studying metal-carving from life, he later went to Edo where he attained prominence. Carved on metal lids of kagamibuta netsuke. Eng. sg: (Natsuo).
- *Negoro-Sohichi Carved in wood, upon which he applied red and black lacquer.
- *Niko L 19th—Wood. (247)
- *Ninraku L 19th.

- *Ninsei A potter of Kyoto; made porcelain netsuke.
- *Nisai L 19th—Wood.
- *Nobuaki L 19th-E 20th—Wood.
- *Nobutsugu-Shinji Wood; oxen.
- *Nobuchika E 20th—Signed netsuke.
- *Nobuhide E 18th—Wood.
- *Nobuhisa E 18th—Wood.
- *Nobukatsu M 19th—Wood.
- *Nobukazu (I) E 18th—Wood.
- *Nobukazu (II) L 18th-E 19th.
- Nobuyoshi M 19th—Wood. Eng. sg: (Nobuyoshi).
- *Nobukiyo E 18th—Wood.
- *Nobumasa M 19th—Wood and ivory.
- *Nobumitsu L 19th—Wood.
- *Nobumoto M 19th.
- *Nobunao-Kobayoshi L 19th.
- *Nobuteru L 19th—Signed netsuke.
- *Nobuuj-Chirinsai M 19th.
- *Nobuyuki M 19th—Wood.
- Nonoyuchi-Ryūho L 19th—(See Ryūho).
- *Norikazu L 19th-E 20th.
- Norishige E 19th—A native of Edo. Carved netsuke of wood and ivory, showing original design and excellent technique. (104)
- *Norimitsu M 19th—Ivory; human figures.
- *Nyoryu

— O —

- *Ogasawara-Issai L 18th—(See Issai).
- *Ogyoku Ivory. (12)
- Okakoto E 19th—Native of Kyoto; a pupil of Okamoto. Excelled in carving animals.
- Okatomo-Yamaguchi M 18th—Carved flowers and birds. His favorite subject: "quail with millet seeds" and monkeys. Used ivory or *habaso*-wood. A master of technique and design. Eng. sg: (Okatomo).
- Okatori L 18th—Lived in Kyoto; was younger brother to Okatomo and pupil of Okamoto. Skilfully carved animals in ivory. Eng. sg: (Okatori).

- (167)
- *Okayoshi L 18th-E 19th—Ivory; animals.
- *Okinatei M 19th—Ivory.
- *Otchi Wood; figures. Eng. sg. with seal. (Otchi).
- Otoman E 19th—Native of Hakata, Kyushu. A sash-dealer who acquired fame as a carver in wood and ivory. Favorite subject: tigers. Eng. sg: (Otoman).
- *Osai
- *Otoo E 18th—Animal netsuke.
- *Oyosai Ivory. (Plate I)
- *Oya-Yasuchika 1670-1744—Carved wood and bamboo netsuke under pseudonym of Tsuchiya Tou.

— R —

- *Raigyoku E 20th—(See Hoshinsai II).
- *Raku M 19th—Wood.
- *Rakuhyo-Rozin L 19th—Wood.
- *Rakumin (1)-Gitokusai 1804-77—Wood; carved figure netsuke.
- *Rakumin (2) L 19th.
- *Rakushiken L 19th.
- *Rakuyesai L 19th—Carved in ivory.
- *Rakuyu L 19th.
- *Rakuzan Carved wood netsuke.
- Rakuōsai E 19th—Carved figures, beasts and masks in ivory. Eng. sg: (Rakuōsai).
- Ran-ichi L 18th—Studied carving under Rantei; excelled in carving beasts in ivory. Eng. sg: (Ran-ichi).
- *Rangyoku E 18th—Ivory.
- *Ranju M 19th—Ivory.
- *Ranko M 19th—Ivory.
- *Ranmei M 19th—Ivory.
- Ransen L 18th—Pupil of Rantei; carved chiefly beasts in ivory. Eng. sg: (Ransen).
- *Ranshū M 19th—Carved in wood and ivory. Eng. sg: (Ranshū).
- *Ranrinsai M 19th.
- *Ranseki M 19th—Ivory.
- *Ranshi M 19th—Ivory.

- *Ransui L 19th-E 20th—Ivory.
 Rantei-Nagai L 18th—Carved animals, flowers, birds and
 landscapes in ivory; was especially skilled in
 carving human figures. His excellent technique
 earned him the reputation of master carver of
 his day. Eng. sg: (Rantei).
 *Reigyoku L 19th—Ivory.
 *Rekisai M 19th.
 Rekizan-Honda 1840-1908—Lived at Ueno, Iga; a business man
 who made netsuke as a hobby.
 *Ren (Rensai I) L 19th—Carved in ivory, wood and horn.
 *Rensai II E 20th.
 *Rendo L 19th.
 *Rikyo L 19th—Wood.
 *Rikwan E 18th—Wood.
 *Rimu M 19th.
 *Rinji E 18th.
 *Risui E 18th—Wood.
 *Rito M 19th—(Also known as Tomiharu).
 *Ritsuo E 18th.
 *Riusai M 19th—Made wood mask-netsuke.
 *Riyo M 19th.
 *Rosetsu M 19th—Wood.
 Roshu E 19th—Took the art-name of Seiryuun; lived
 in Edo. Carved netsuke in tsuishu (lacquer-
 work coated thick with vermillion lacquer and
 carved in relief) in unique style.
 Ryo-Kawahara M 19th—Lived in Tokyo; excelled in carving,
 chiefly in ivory. Eng. sg: (carved by Ryo).
 *Ryogyoku M 19th—Carved in wood.
 *Ryoichi (1) M 19th—Carved in wood.
 *Ryoichi (2) L 19th—Carved in wood and ivory.
 *Ryoji M 19th—Carved in wood, ivory and horn.
 *Ryōko (1) M 19th—Carved in ivory. (Frontispiece—color)
 *Ryōko (2) L 19th—Carved in ivory.
 Ryōmin-Ono M 19th—Ivory. Eng. sg: (Ryōmin) accom-
 panied with written seal.
 *Ryōmin (2) M 19th—Carved in ivory.
 *Ryōmin (3) L 19th—Carved in ivory.

- *Ryōsai M 19th—Ivory.
- *Ryoun L 19th—Ivory.
- *Ryozan L 19th.
- Ryūchin-Yamada M 19th—A pupil of Ryukei; also known as Ryūchinsai).
- *Ryūchinsai (See Ryūchin.)
- Ryugyoku E 19th—Carved netsuke of figures, fruits and masks. Eng. sg: (Ryugyoku).
- *Ryugyokusai E 20th.
- *Ryuo L 18th.
- Ryūhō-Nonoguchi 1595-1669—A business man, also known as Hin-ya; made hina-dolls; studied painting under Kano Tannyu (1602-74), the famous painter; as a hobby he made netsuke of excellent design and technique. There are few, or no works left, which are definitely ascribable to him.
- *Ryūjo Carved wood; animals.
- *Ryuei M 19th.
- *Ryuheisai L 19th—Carved in ivory.
- *Ryūkei E 18th—Carved in wood.
- Ryūkei (2) M 19th—A native of Edo; a superior craftsman; studied ivory dyeing, and applied this method to his works, which are characterized by sharp chiselling and graceful design. Chiefly made ivory netsuke. He had many pupils. Eng. sg: (Ryūkei).
- *Ryūkei (3) L 19th—Carved in wood.
- *Ryūkei (4) L 19th-E 20th.
- Ryūkōsai E 19th—(See Jugyoku II). Eng. sg: (Jugyoku) or (Ryūkōsai Jugyoku).
- *Ryūkōsai (2)-Sasho M 19th.
- *Ryūkōsai (3) M 19th—Carved in ivory.
- *Ryūkōku (1) M 19th—Carved deerhorn figures.
- *Ryūkōku (2) L 19th—Carved in ivory.
- *Ryumin (1) L 18th—Lived in Edo or Kyoto; carved wood figures, masks and ivory manju netsuke. Eng. sg: (Ryumin). (45)
- *Ryumin (2)-Kinroku-Kimura E 19th—A metal-carver; made ivory kagamibuta with lids of shibuichi, shakudo and gold; also

- copper and gold. Eng. sg. accompanied with seal.
- *Ryumin (3)-Matauemon-Ono L 19th—Carved wood figures. Eng. sg.
- *Ryumin (4) L 19th.
- *Ryuosai M 19th.
- Ryūroku M 19th—Made mask and other netsuke. Eng. sg: (Ryūroku).
- Ryūsa M 18th—Lived in Edo; made mostly ash-pan netsuke; also said to have been the originator of the Ryūsa-netsuke, a kind of manju, the inside of which was hollowed out by the turning-lathe and carved in open arabesque design of flowers or birds.
- *Ryūsa (2) M 19th—(Also known by Gyokugasai).
- *Ryūsai-Koyo-Otsuki E 18th—A metal carver.
- *Ryūsai (2) E 18th.
- Ryusai (3)-Sano-Tokuugmon E 19th—Carved netsuke of ivory, horn, wood and bamboo in a unique style.
- *Ryusei E 18th—Carved wood.
- *Ryusen-Tachikawa E 18th—Wood.
- *Ryusen (2) L 19th.
- *Ryushatei Carved figure netsuke.
- *Ryushin Carved figure netsuke in ivory.
- *Ryuchokusai-Masahiro M 19th—Carved ivory netsuke.
- *Ryuun Applied makie (lacquer) on wood netsuke.
- *Ryuzan L 19th—Ivory.

— S —

- *Sa Signed netsuke. (101)
- *Sadaaki L 19th—Carved wood netsuke.
- *Sadakazu L 19th—Wood.
- *Sadanaga E 18th.
- *Sadatsugu E 18th—Carved in ivory.
- *Sadayōshi L 19th—Carved in wood and ivory.
- Sadaichi M 19th—Carved chiefly wood netsuke, decorating with colors. Eng. sg: (Sadaichi).
- Sadatoshi E 19th—Carved mostly in wood. Eng. sg: (Sadatoshi). (153)

- *Saishi L 19th—Carved wood figure netsuke.
 Saigyōku E 19th—Carved chiefly in wood. Eng. sg:
 (Saigyōku). (10)
- *Saiyusei Carved ivory figure netsuke.
- *Saki Ivory. (79)
- *Sako E 19th—Carved animals and shells in wood.
- *Sancho E 18th—Carved wood netsuke.
- *Sandai E 18th.
- *Sanco E 20th.
- *Sangetsu E 18th—Carved large wood netsuke.
- *Sangoku M 19th—Carved wood netsuke.
- *Sankō (1) E 18th—(Also known as Shōbei). (85)
- Sankō (2) L 18th—Carved figures in wood. Eng. sg:
 (Sankō). (47)
- *Sansei E 18th—Made ivory manju-netsuke.
- *Sansha E 18th.
 Sancho-Wada 1871-1936—Lived in Osaka; a pupil of Dōshō;
 took another art-name of Kokeisai. Carved
 wood and ivory netsuke; also pieces inlaid with
 shell and jade. Eng. sg: (Sanshō) or (Kokeisai
 Sanshō), sometimes accompanied with written
 seal.
- *Sansui E 20th.
- *Sanraku L 18th—Carved in wood and ivory.
- Sari L 18th—Carved beasts, insects and shells. Eng.
 sg: (Sari).
- *Sazan Ivory. (16)
- *Seibei E 18th (Before 1781)—Wood. Lived in Kyoto.
 Considered one of the most famous carvers.
- *Seiboku M 19th—Wood; favorite theme the fox.
- *Seifushun-Tomihoru L 19th.
- *Seiga M 19th—Wood.
 Seigen Lived in Kyoto; carved bamboo netsuke and tea
 utensils. Used branded mark: (Seigen).
- *Seigyoku (1) L 19th—Made child netsuke.
- *Seigyoku (2) L 19th—Wood.
- *Seigyū L 19th.
- *Seihichi M 19th—An excellent carver; produced fine
 netsuke.

- *Seiichi M 19th—Ivory.
 *Seiju Signed netsuke.
 *Seikei-Kojima L 19th—(Also known as Kuwajiro).
 Seiko (1) E 18th—Ivory. (243)
 Seiko (2)-Matsuura E 20th—Native of Osaka; a pupil of Murata Naomitsu; carved chiefly in ivory. (13)
 *Seiku E 20th.
 *Seikyo Signed netsuke.
 *Seimin (1) E 18th—Wood.
 *Seimin (2) M 19th—Carved in ivory; famous for his red frogs.
 *Seimin (3) M 19th—Ivory.
 *Seimin (4)-Seiunsai M 19th—Ivory.
 Seimin (5) L 19th—Native of Tokyo; was skilled in carving brown frogs in ivory. Eng. sg: (Seimin).
 *Seisei-Mingyoku E 18th—(See Mingyoku).
 *Seisetsu M 19th—(Also known as Chogetsu).
 Seishū E 19th—Carved in wood. Eng. sg: (Seishū).
 *Seishi M 19th—Ivory.
 *Seishinsai E 18th—(See Ikkei I)—Carved wood figures.
 *Seisui E 18th—Wood.
 *Seiun M 19th.
 *Seiyodo-Yujin Active 1785—Another art-name Gyokuyen. Lived in Kaaigawa, Iwami prov. Netsuke were carved by three generations of this name: (Seiyodo).
 *Seizan (1) L 19th—Ivory. (172)
 *Seizan (2) L 19th—Ivory.
 Seizui-Hamano 1696-1769—A pupil of the master metal-carver Naro Toshiharu; used wild cherry and peach-wood for his netsuke; carved with novel design and technique. Eng. sg: (Seizui).
 Sekihō I-Yokodo E 18th—Lived in Edo; was clever at carving ivory netsuke in open-work.
 Sekihō II E 19th—Lived at Akasaka, Mino; a pupil of Sekisen; made mask-netsuke of porcelain. Stamped sg: (Sekihō).
 *Sekio (1) E 18th.
 *Sekio (2) E 20th.

- Sekiran (1).....E 19th—A native of Mito, a decorative sculptor for Shinto shrines; made netsuke as a sideline. Eng. sg: (Sekiran).
- *Sekiran (2).....M 19th—Made ivory netsuke.
- *Sekishu.....E 19th.
- Sekisen.....Lived at Akasaka, Mino; made porcelain netsuke. Stamped sg: (Sekisen).
- Sekka-Shima.....M 19th—Native of Echizen, son of Sessai; went to Osaka, as pupil to Masakazu, where he carved, few, but excellent works.
- *Senichi.....M 19th—Ivory.
- *Sento-Yoshioka.....M 19th—(Also known as Kosaburo).
- *Sentsu.....M 19th—Wood.
- Senzo I-Onogi- Shibayama.....1770-?—Was a farmer in Shibayama, Shimosa; in 1770's, he devised the so-called Shibayama-bori (wood-carving inlaid with shell). Later moved to Edo and changed his name to Shibayama Senzo, earning wide acclaim with his works using coral and ivory for inlay.
- *Senzo II.....M 19th—Carved in ivory.
- Sessai I-Shima.....1821-79—Native of Echizan; an excellent carver; his favorite subject serpents. Eng. sg: (Sessai) or (Hokkyō Sessai).
- *Sessai II-Sangoku.....M 19th—Carved in wood.
- *Setsu.....A woman carver of netsuke.
- *Setsugu.....E 18th—Wood.
- *Setsutei-Sasaki.....E 20th.
- *Setsutei (2).....E 20th—Made ivory netsuke for export.
- *Shibaizumi.....Ivory. Signed netsuke. (77)
- Shibayama.....L 18th—(See Senzo-Onogi).
- Shibayama.....General name of the school of carvers who produced pieces inlaid with shell and ivory, originally invented by Senzo.
- Shigechika.....M 19th—Carved chiefly animals in wood. Eng. sg: (Shigechika).
- *Shigehide.....M 19th—Carved animals in wood.
- *Shigehiro.....L 19th—Carved ivory figures.
- *Shigekado.....L 19th—Wood.
- *Shigekatsu.....M 19th—Wood.

- Shigemasa E 19th—Carved figures and beasts in wood and ivory; excelled in his carving of snails. Eng. sg: (Shigemasa), sometimes accompanied with kakihan.
- *Shigemitsu (Deme) E 19th—Carved mask-netsuke. Eng. sg: (Deme).
- *Shigenaga E 18th.
- *Shigeru Signed netsuke.
- *Shigetsugu M 19th—Carved in ivory.
- Shigeyoshi-Hasegawa M 19th—Lived in Edo; made gold-lacquered *inro*, and gold-lacquered netsuke. Took the pseudonym of Kyorinsai. Sig. in lacquer: (Hasegawa-Shigeyoshi).
- *Shigeyuki E 20th—Favorite subjects: flowers and insects. (14)
- *Shigyoku M 19th—Signed netsuke.
- *Shikotsu Signed netsuke.
- *Shinichi M 19th—Carved in wood.
- *Shinkei Wood. (9)
- Shinkeisai M 19th—Carved chiefly human figures in wood and ivory. Eng. sg: (Shinkeisai). (94)
- *Shinsai (1) M 19th—Carved in wood.
- *Shinsai (2) L 19th—Wood.
- *Shinshisai E 19th—(See Ryūkei II). Ivory.
- *Shiogyoku Carved nuts. (254)
- *Shitoku M 19th.
- *Shitsuichi Signed netsuke.
- *Shiyu L 19th—Carved figure netsuke.
- *Shōichi Signed netsuke (233-255)
- *Shō Signed netsuke.
- *Shōgen Made bamboo netsuke.
- Shōgetsu (1) M 19th—Carved animals in deer-horn. Eng. sg: (Shōgetsu).
- *Shōgetsu (2) M 19th—Carved demon-masks in ivory.
- Shōgyoku L 18th—Ivory. Carved demons and human figures. Eng. sg: (Shōgyoku).
- *Shogyokusai L 18th—Ivory. Mask-netsuke. (242)
- *Shohosai L 19th—(Step-son of Kaigyokusai).
- Shōju I-Okano Before 1725—A sculptor of Nara; made carvings in hinoki-wood decorated with colors. His

- successors assumed the name of Shōju for many generations.
- Shōju IX-Hohaku 1725-95—Effected improvement in the carving of Nara dolls; also made Noh-dolls, deer-shaped incense cases and netsuke. Eng. sg: (Shōju).
- *Shojyosai-Shuraku L 19th—Wood and ivory. (See Shuraku II-Kawamoto).
- Shōju X-Hokyū 1768-1825—Was the best carver of all the Okanos. Eng. sg: (Hokyū).
- *Shōju XIII-Kotei E 20th.
- *Shōkasai (1) M 19th—Carved wood, horn and ivory animals.
- *Shōkasai (2)-Minkoku L 19th—A metal carver. (See Minkoku III.)
- *Shōkosai (1)-Houn M 19th.
- *Shōkosai (2)-Hayakawa Made bamboo netsuke.
- *Shōkō (1) M 19th—Carved mask-netsuke in wood.
- *Shōkō (2) E 20th—Signed netsuke.
- *Shōmin (1) Attained fame as the best known carver of monkeys. (155)
- *Shōmin (2)-Hokusai Signed netsuke.
- *Shōmin (3) E 20th—Famous as a metal *netsukeshi*.
- *Shōminsai-Chikamasa M 19th—Carved in ivory.
- *Shomei L 19th—(See Matsuaki). (74)
- Shōsai-Tsuda 1879-1928—Native of Osaka; studied carving under Naomitsu; made netsuke chiefly in ivory, excelling in the carving of skulls and lobsters. Eng. sg: (Carved by Shōsai).
- *Shoo-Nonoguchi-Riho E 19th.
- *Shoraku (1) M 19th—Carved in ivory.
- *Shoraku (2) L 19th-E 20th—Carved in ivory.
- *Shorinsai M 19th—Carved in ivory.
- *Shorea L 19th—Ivory. (117)
- *Shoryusai-Masachika E 20th—Carved in ivory. (See Masachika II.)
- *Shoso M 19th—Wood.
- *Shoto M 19th—Ivory.
- *Shoun I-Byakuru M 19th—Ivory.
- *Shoun II E 20th—Ivory.
- *Shounsai (1) E 18th—Wood.
- *Shounsai (2)-Maeda M 19th.
- Shumpo E 20th—Native of Sakai; a maker of plasters by

- trade; carved bamboo netsuke as a sideline. Eng. sg: (Shumpo).
- *Shunchikudo-Jōsu L 19th—(See Jōshū).
- *Shunchosai M 19th—Carved in wood.
- Shungetsu-Uzawa M 19th—Lived in Edo; produced netsuke and okimono for export. Eng. sg: (Shungetsu).
- *Shungyoku L 19th-E 20th—Carved wood netsuke, inlaying with shell.
- *Shunko L 18th—Carved insects in wood.
- Shunkōsai (1) L 18th—Carved chiefly human figures and beasts in wood. Eng. sg: (Shunkōsai).
- *Shunkōsai (2) 1826-92—(Shunkōsai a pseudonym used by Chogetsu-Yamada). Made netsuke for export.
- *Shunpo E 20th—(Also called himself Biyakuzan). Made bamboo netsuke.
- *Shunsai E 19th—(See Chikuyuken).
- *Shunzan (1) M 19th—Carved in wood.
- *Shunzan (2)-Tanaka Katsutaro E 20th.
- *Shuosai (Shuo) M 19th—Carved in ivory.
- *Shūraku I E 18th.
- Shūraku II E 19th—A metal-carver; engaged in carving on metal lids of kagamibuta netsuke. Eng. sg: (Shūraku).
- Shūraku (3)-Tetsushiro Kawamoto L 19th—(See Shojosai). A pupil of Hara Shugetsu III; was skilled in wood carving but under the influence of Asahi Gyokuzan, he took to ivory carving; made netsuke and okimono. Signed his name in three different ways: (Shūraku), (Sūraku) or (Shojosai).
- *Shūraku (4) M 19th—Signed netsuke.
- *Shūrakusai M 19th—Wood.
- *Shuryo M 19th—Ivory.
- *Shūsai-Kiyuichi L 19th.
- *Shūsai (2) L 19th—Carved in wood.
- *Shūsai (3) L 19th—Wood.
- *Shoyusai E 18th.
- *Shōzan (1) E 18th—Carved figure netsuke.
- Shōzan (2) M 19th—Carved figures and beasts in wood. Eng. sg: (Shōzan).

- *Shūichi (1) E 18th—Wood.
- *Shūichi (2) M 18th — Carved ivory figures and mask-netsuke.
- *Shū E 20th—Made makiye (lacquer) netsuke.
- *Shūchi E 19th—Carved wood figures.
- *Shūetsu L 19th—Made demon mask netsuke.
- Shūji (1) M 18th — Carved figures in wood. Eng. sg: (Shūji).
- *Shūji (2) L 19th—Carved ivory, inlaid with wood.
- *Shūgasai Signed netsuke.
- Shūgetsu-Hara Born 1828—Lived in Osaka, then Edo; returned to Osaka in later years; an excellent painter and carver, his mask-netsuke being highly prized. Eng. sg: (Shūgetsu) with written seal. Held honorary title of Hogen.
- *Shūgetsu-Higuchi The art-name of Shūgetsu was succeeded to for four generations.
- *Shūgyoku L 18th-E 19th—(Also known as Shūgyokusai). Carved in ivory. (96)
- *Shūgyokusai (See Shūgyoku.)
- *Shūko (1) E 19th—Signed netsuke.
- *Shūko (2) M 19th—Carved wood *saishiki* netsuke, adding color. (71)
- *Shūko (3) L 19th—Wood.
- *Shūkoku L 19th—Wood.
- *Shūkosai E 18th—Wood.
- Shūmin I-Hara L 18th—A pupil of Shūzan; carved masks and figures in wood, inserting a piece of ivory for cord-runner. Eng. sg: (Shūmin). (118)
- *Shūmin II L 18th—Carved in wood.
- Shūmin III M 19th—A pupil of Shūgetsu III; carved figures, birds and beasts. Eng. sg: (Shūmin).
- *Shūmin IV M 19th—A metal carver; made netsuke.
- *Shūmemaru E 18th—Produced netsuke of poor carving.
- *Shūsen (1) E 19th.
- *Shūsen (2) M 19th—Carved in wood.
- *Shuun M 19th—Wood.
- *Shuunsai L 19th-E 20th.
- *Shūyetsu M 19th—Wood.

- *Shūyo. E 18th—Wood.
- Shuzan I-Hogen Yoshimura. Active 1764-81—A native of Osaka; studied painting under a pupil of Kano Tannya (1602-74); made netsuke as a hobby. Carved hermits in red hinoki-wood and decorated with colors; his works marked by expression and reflecting the keen sensibility of the painter. All of his works were unsigned, tho his descendants used the name of Shuzan as signature. The title of Hogen was conferred upon him.
- *Shuzan II. E 18th—Carved Okame-mask-netsuke in wood. Was a pupil of Shūgetsu the First. Eng. sg: (Shūzan). (246)
- Shuzan III. E 18th—Lived in Osaka, professed to be the successor to Yoshimura Shuzan; carved netsuke of boxwood in his style. His works were signed. Eng. sg: (Shuzan) or seal of (Shu).
- *Shuzan IV. M 19th—(See Ranrinsai). Ivory, tinted. (120)
- *Sohichi. M 18th—Ivory and wood.
- Soichi-Satake. M 18th—Native of Osaka; made colored netsuke, skilfully carved in both ivory and wood.
- *Soju (1). M 19th—Signed netsuke.
- *Soju (2). E 20th—Made netsuke and okimono.
- *Sōka-Heishiro.
- Sōko (1)-Toshiyama. 1868-1935—A native of Osaka; studied carving under Kinkoku, one of the best pupils of Iida Gyokkin; carved chiefly in wood, sometimes decorating with color. His works represented subjects of famous historical tales. Eng. sg: (Sōko), or the seal of (Sō).
- Sōko (2)-Morita. 1879-?—Native of Tokyo, pupil of Miyazaki Joso. His works carved in wood and sometimes in ivory, are realistic and extremely minute, incorporating the styles of Hojitsu and Kaigyokusai, and the technique of his master, Joso. Eng. sg: (Carved by Sōko) or (Sōko).
- *Sokoku (1). M 19th—Deer horn.
- *Sokoku (2). M 19th—Wood.
- *Sokoku (3). E 20th.

- Sokyu-Negoro..... M 18th—Lived in Osaka; a skillful *netsukeshi*.
 Somin-Yokoya..... 1651-1733—A metal carver of Edo, adopted into
 family of the metal carver Yokoya, he won a
 reputation for the family of his adoption by his
 superior skill.
 *Somin (2)..... L 18th-E 20th—Carved figure netsuke.
 *Sosei..... M 19th.
 *Soshō..... M 19th—Wood and ivory.
 *Sosui (1)..... L 19th—A metal carver; also made okimono.
 *Sosui (2)..... E 20th—Made netsuke and okimono. (75)
 *Soun..... E 20th—Ivory.
 *Sowa..... M 19th—Wood.
 *Soya..... E 20th—Made export netsuke.
 *Soyo (1)..... Metal.
 *Soyo (2)..... L 19th—Made mask-netsuke.
 *Soyen..... L 19th-E 20th—Wood.
 *Sozan (1)..... E 19th—Wood.
 *Sozan (2)..... M 19th—Ivory.
 *Suikozan-Mitsushige..... L 19th—Wood. Mask and figure netsuke.
 *Suikoku..... M 19th.
 *Suiseki..... L 19th.
 *Suginoya-Chikayuki..... L 19th.
 *Sukemasa-Ryukosai..... M 19th—Ivory.
 *Sukemitsu..... (See Deme Uman.)
 Sukenaga-Matsuda..... L 19th—A sculptor of Takayama-Hida, skilfully
 carved netsuke of yew-wood, cleverly utilizing
 the use of its natural color rather than deco-
 rating it with colors. Eng. sg: (Sukenaga). (65)
 Sukenao..... E 19th—Boxwood. Figures and skulls. Eng. sg:
 (Sukenao).
 *Sukesada..... L 19th—Wood.
 *Suketada..... E 18th—Wood. Mask-netsuke.
 *Suketomo..... E 19th—Wood. Figure-netsuke.
 *Suketoshi..... Made netsuke and okimono.
 *Suketsune..... E 18th—Wood.
 *Sukeyoshi..... L 19th—Wood.
 Sukeyuki (1)..... M 19th—Native of Takayama-Hida. Like Suke-
 naga, he used yew-wood for his netsuke. Eng.
 sg: (Sukeyuki).

- *Sukeyuki (2) M 19th—Wood; frogs.
 *Suraku L 19th—(See Shuraku-Kawamoto).

— T —

- Tadachika M 19th—Carved ivory figures. A pupil of Tomochika. Eng. sg: (Tadachika).
 *Tadahide E 18th—Carved in wood.
 *Tadahiro M 19th—Carved wood; favorite theme frogs.
 *Tadahisa E 18th—Wood.
 *Tadaichi Carved wood animals.
 *Tadakuni L 19th—Wood; favored snakes.
 *Tadakatsu L 19th—Wood; favored the tortoise.
 *Tadamichi M 19th—Wood.
 *Tadamitsu E 19th—Carved ivory animals.
 *Tadamune L 19th—Ivory.
 *Tadanari L 19th—Wood.
 *Tadanori Carved shishi-masks.
 Tadatane L 19th—(See Kinryusai). Also carved netsuke in horn. Eng. sg: (Tadatane). (133)
 Tadatoshi L 18th—Native of Nagoya; carved with great skill. Used human figures, birds, beasts, fish and shells as subjects. Signature in relief: (Tadatoshi). (26)
 *Tadatsugu E 18th—Carved in wood.
 Tadayuki E 19th—Carved human figures and fish; his works executed with a delicacy of expression.
 *Tadayoshi E 18th—Wood.
 Tadayoshi II M 19th—A native of Nagoya; excelled in carving fish, shells, birds and beasts. Sig. in relief: (Tadayoshi) or (Hogen-Tadayoshi).
 *Tadayoshi III L 19th.
 *Taichiro E 19th—Wood.
 *Tairi (217)
 Taishin-Ikeda 1825-1903—A native of Edo. Noted maker of *inro*; pupil of Shibata Zeshin, later became a court artist; displayed unique ability in painting and gold-lacquering. Made netsuke gold-lacquered with delicate workmanship. Sig. in lacquer: (Taishin).

- *Takugyoku E 18th—Wood.
- *Takushijun M 19th—(Pseudonym of Masatoshi III).
- Takusai-Tachikawa 1817-1888—His family name Tomikane. Lived in Suwa Shinshu, grandson of Tomimune, who learned sculpture under Tachikawa Mohei, in Edo. Takusai was the most proficient of his successors. Eng. sg: (Takusai) or (Tatchikawa Takusai).
- *Tamayuki Ivory. (20)
- *Tameichi Carved wood figures.
- *Tameoto E 19th—Carved wood and ivory.
- *Tametomo M 19th—Ivory.
- Tametaka-Kita M 18th—Lived in Nagoya; used wood in carving figures, developing the unique design of carving the dress in relief. Eng. sg: (Tametaka).
- *Tamiyuki Wood. Mask-netsuke. (248)
- *Tanekiyo E 19th—Carved in wood.
- *Tansai M 19th.
- *Tanso A metal carver.
- *Tatsuki-Kanzo E 19th—Lived in Osaka.
- *Tatsuo L 19th—A metal carver.
- *Teigetsu Wood. Favorite theme, cock.
- Teiji M 19th—A potter by trade, devised unique works by inlaying pieces of earthenware into lacquerware. Eng. sg. on earthenware, with a written sg. on a ceramic piece inlaid in lacquerware.
- *Teimin (1) Wood.
- *Teimin (2) L 19th-E 20th.
- *Teizui M 19th—Wood.
- Temmin L 19th—A metal worker of Edo; made kagami-buta netsuke. Master to Shuraku. Eng. sg: (Temmin) with written seal.
- *Tenko E 19th—Wood.
- Tessai-Kano 1845-1925—Professor of the Tokyo Academy of Fine Arts; later in Nara he engaged in reproducing objects of art. His specialty: netsuke of old masks. Eng. sg: written seal of (Ko) or (carved by Tessai), accompanied by written seal

- of (Ko).
- Tetsugen-(Tetsugendo) (See Kyusai.)
- Toen-Morikawa 1820-94—Native of Nara; considered one of the
greatest of Nara doll makers. Also famous for
his beautifully colored wood netsuke. Eng. sg:
(Toen) or (Made by Toen).
- Tōgen-Seiya 1844-1908—Nara doll netsuke. Eng. sg:
(Tōgen).
- *Tōgetsu L 19th—Ebony. Favorite theme, butterfly.
- *Tōgyoku L 19th.
- *Tōgyokusai M 19th—Ivory. (Also known as Tomomasa).
- *Tōju E 19th—Wood.
- Toki-Minchō M 19th—Wood and ivory. Eng. sg: (Toki-
Minchō) or (Happy citizen Toki-Hogen).
- *Tokimune Ivory. Shishi.
- Tōkoku-Suzuki M 19th—A skillful carver, self-taught. Capable
and famous for carving expertly in either ivory,
horn, metal, stone or wood. Eng. sg: (Tōkoku)
or (Tōkoku) engraved on piece of metal and
fitted into his works.
- *Tokōsai E 18th—Ivory.
- *Tokujutei E 19th—Wood.
- *Tokuryo E 19th—Made ojime.
- *Tokusai M 19th—Wood.
- Tokūsci L 18th—Carved tigers in wood. Eng. sg:
(Tokūsci).
- *Toman E 19th—Wood.
- *Tomin E 19th—Wood.
- *Tomin (2) L 19th—Wood. Figures and demon masks.
- Tomiharu-Shimizu 1733-1810—Native of Izumo; had another fam-
ily name of Iwao. After studying carving in Edo
he settled in Iwami, where he engaged in mak-
ing netsuke. Eng. sg: (Carved by Seiyodo,
Namié, Iwami).
- Tomochika-Yamaguchi 1800-73—Art name: Chikuyosai. Became an ex-
pert *netsukeshi* under the supervision of his elder
brother, Chikamasa. Carved chiefly in ivory—
figures, birds, beasts and skulls. Had many
pupils and his name was assumed by his suc-

- cessors for three generations. Eng. sg: (Tomochika).
- Tomochika (2).....E 19th—Pupil of Tomotada of Kyoto. Later moved to Edo, where he carved netsuke in wood, ivory and horn. Eng. sg: (Tomochika). (197)
- *Tomochika (3).....M 19th—Carved figures of wood and ivory. Eng. sg: (Tomochika). (46)
- *Tomofuyu.....Wood. Badger. (44)
- *Tomoaki.....M 19th—Ivory.
- *Tomofusa.....Lacquer netsuke.
- *Tomoharu.....M 19th.
- *Tomohichi-Adachi.....E 19th—(See Masanobu).
- *Tomohide.....M 19th—Ivory.
- *Tomohisa.....E 19th—Ivory. Figures.
- *Tomohisa (2).....M 19th—Wood.
- *Tomoji.....M 19th—Wood.
- Tomokazu-Kano.....E 19th—Lived in Kyoto, later Edo. Made box-wood netsuke in realistic carving of animals, excelling in tortoises and monkeys. Eng. sg: (Tomokazu).
- *Tomokado.....M 19th—Wood.
- *Tomomitsu-Mitsu-sada.....L 18th-E 19th—Lived in Kyoto. Carved figures in ivory. (132)
- *Tomomasa.....M 19th—Ivory.
- *Tomomasa (2).....M 19th—(See Togyokusai).
- *Tomonaga.....M 19th.
- *Tomonobu (1).....E 18th—Wood.
- Tomonobu (2).....L 18th—Made netsuke of figures, animals and insects in wood. Eng. sg: (Tomonobu). (43)
- *Tomosada.....E 18th—Wood.
- *Tomoshige.....Wood. Animals, favoring frogs.
- Tomotada (I)-Izumiya.....M 18th (active before 1781)—Native of Kyoto. Carved minutely in ivory and wood, excelling in the carving of oxen. His works were so highly prized that even during his lifetime many counterfeits were made. Eng. sg: (Tomotada).
- Tomotada II-Yanagawa.....E 19th—A metal carver; made netsuke of elab-

- orate workmanship. Sig. in relief: (Tomotada).
- *Tomotaka E 19th.
- *Tomotoshi E 18th—Ivory.
- *Tomotsugu E 18th—Ivory.
- Tomotane L 18th—Carved tennyo, human figures, beasts
and insects. Eng. sg: (Tomotane).
- *Tomotsune (1) L 18th—Signed netsuke.
- *Tomotsune (2) E 19th—Wood.
- *Tomoyoshi (1) E 19th.
- *Tomoyoshi (2) M 19th—Wood. (54)
- *Tomoyoshi (3) M 19th—Wood.
- *Tomoyuki (1) E 18th.
- *Tomoyuki (2) E 18th—Ivory, wood and bone netsuke. (140)
- *Tomoyuki (3) M 19th.
- *Toryo M 19th—Wood, ivory and metal.
- *Tosei Wood.
- *Toshi M 19th—Makiye netsuke.
- *Toshichika L 19th-E 20th—Ivory.
- *Toshiharu M 19th.
- *Toshihiro E 19th—Wood.
- *Toshikazu (1) E 19th—Wood.
- *Toshikazu (2) L 19th—Wood.
- *Toshikazu (3) L 19th—Ivory.
- *Toshimasa E 18th—Wood.
- *Toshimune E 18th—Wood.
- *Toshinaga M 19th.
- *Toshinori M 19th—Wood.
- *Toshiyuki E 18th—Wood.
- *Toshitake L 19th—Pupil of Toshiharu.
- Totosai Ivory. (1)
- *Totenko
- Tou 1670-1744—Used pseudonym of Tsuchiya Ya-
suchika—a prominent master of the famous
Nara school of metal carvers, he carved netsuke
in bamboo, wood and other materials. Tho
rather rough in style, his works possessed re-
finement. Eng. sg: (Made as a hobby by Tōu)
or (Yasuchika).
- *Tōuemon E 18th—Made netsuke in Kyoto.

- Tōun.....E 19th—Lived in Edo. Took the pseudonym of Ikkosai. Made netsuke with minute technique. Eng. sg. with Kakihan (seal).
- Tōun (2)-Takamura.....1847-1910—Lived in Tokyo, a Buddhist image-maker, and Master to Takamura Kōun. Also made netsuke.
- *Tōun (3).....
- *Tōun (4).....M 19th.
- *Tōunsai.....E 19th—Wood.
- *Tōyei.....L 19th—Wood.
- *Toyen.....M 19th.
- Toyō-Iizuka.....M 18th—Took another art-name of Kanshosai. Lived in Edo, where he made gold-lacquered *inro* and gold-lacquered netsuke.
- *Toyo (2).....L 19th—Wood.
- Toyomasa-Naito, Hosho.....1773-1856—A native of Sasayama, Tamba; a seal-engraver. Made wood netsuke and okimono of minute carving as a sideline. His son— (162)
- Toyoyasu.....M 19th—was also a skillful carver. Eng. sg: (Toyoyasu).
- *Toyokazu.....M 19th—Carved in wood.
- *Toyozone.....M 19th—Wood.
- *Tōzan.....L 19th—Ivory.
- *Tsuiji.....L 19th—Wood.
- *Tsunemasa (1).....E 18th—Carved in ivory.
- *Tsunemasa (2).....L 19th—Ivory.
- *Tsunenori-Okano.....E 19th—(Was Shōju the Eleventh).
- *Tsurigane.....M 19th—Ivory.
- *Tsuzen.....M 19th—Made bone netsuke.

— U —

- *Umboku.....E 18th—Wood.
- *Umehara.....L 19th—Made Nara netsuke.
- *Umon.....L 19th—Carved wood mask-netsuke.
- Unjudō-Shumemaru.....M 18th (Before 1781)—A Shinto priest of Osaka; produced netsuke only by request, hence the scarcity of his works.
- *Unkwai.....E 18th—Carved figure netsuke.

- Unkyō E 19th—Carved chiefly in wood. Eng. sg:
(Unkyō).
- *Unpo (1)-Kajun E 18th.
- *Unpo (2) E 19th.
- *Unsei (Unsay) M 19th—Wood. (Also known as Unsay). (176)
- Unshōdō M 19th—Carved animals in persimmon and
other woods. Eng. sg: (Unshōdō).
- *Unzan M 18th—Carved wood. Fish.
- *Uwasa L 19th—Made wood and lacquer netsuke.

— W —

- *Waryu E 18th.
- *Washiro E 19th—Made netsuke and okimono.
- *Washoin E 18th.
- Wazen-Eiraku 1823-96—A potter of Kyoto, the eldest son of
Eiraku XI, Hozen. His works, as were his
father's, were many and multifarious.

— Y —

- *Yamatojyo-Chuzan E 18th—Ivory.
- *Yanagiya Carved ivory vegetables.
- Yasuchika-Oya 1670-1744—(See Tōu)—Metal carver; also
carved wood and bamboo netsuke under preu-
donym of Tsuchiya Tōu).
- *Yasuchika (2)-Otogawa M 19th.
- *Yasuhei E 18th—Made painted netsuke.
- *Yasuhide-Yoshida Carved wood. Figures.
- *Yasutada E 18th—Carved wood. Animals.
- *Yekisei E 19th.
- *Yomin M 19th—Wood.
- Yoritake-Kawai M 18th—Lived in Kyoto, a Buddhist image-
carver; also made beautiful netsuke.
- *Yoshiaki-Gota, Yataru
- *Yoshiaki (2) M 19th—Lived in Tokyo.
- *Yoshihide M 19th—Carved wood masks.
- *Yoshihisa M 19th—Wood.
- Yoshikane M 19th—Carved chiefly in wood. Eng. sg:
(Yoshikane).

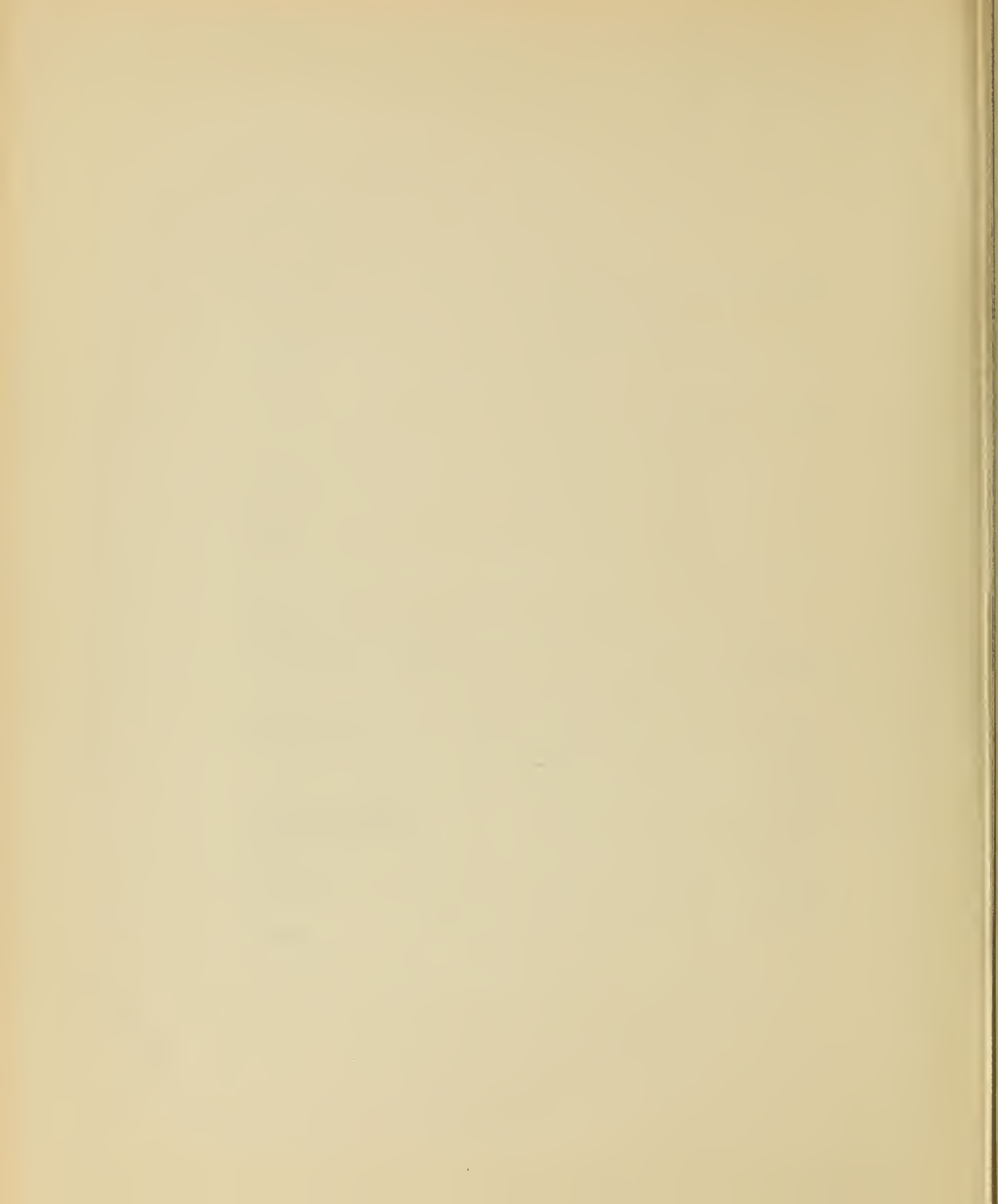
- *Yoshikazu (1).....E 18th—Wood.
- *Yoshikazu (2).....L 19th—Signed netsuke.
- *YoshikiSigned netsuke. (221)
- *Yoshimasa (1).....L 17th—Wood. Carved Sankojo and other masks.
- *Yoshimasa (2)E 18th—Wood.
- *Yoshimasa (3)E 18th—Carved ivory figures.
- Yoshimasa (4)-Seiyodo.....E 19th—Carved ivory figures. Eng. sg: (Yoshimasa).
- *Yoshimasa (5)L 19th—Wood. (See Deme Yoshinari).
- *Yoshimitsu-Ono.....E 19th—(See Deme Zekan). Made bamboo mask-netsuke, lacquered. (73)
- *YoshimotoE 18th.
- Yoshinaga (1).....M 18th—Lived in Kyoto; used pseudonym of Koyōken. Eng. sg. (Yoshinaga).
- *Yoshinaga (2).....L 19th—Ivory.
- Yoshinao.....E 19th—Carved in wood. Eng. sg: (Yoshinao).
- Yoshinori-Kagei.....1848-1906—Eldest son of Dōshō; lived in Osaka and succeeded his father. Made ivory netsuke and okimono; also excelled in the inlaying of wood with shells and ivory.
- *Yoshinobu.....M 19th—Wood.
- *Yoshioki.....E 18th—Wood.
- *Yoshiro.....A Kyoto potter; made pottery netsuke.
- *Yoshitada (1).....M 19th—Wood.
- *Yoshitada (2).....L 19th—Ivory.
- *YoshitakaM 19th—Ivory.
- *Yoshitomo.....M 19th—Ivory.
- *Yoshitoshi.....L 19th-E 20th.
- *Yoshitsugu (1).....E 18th—Carved wood masks and ivory animals.
- *Yoshitsugu (2).....E 18th—Carved wood masks.
- *Yoshiyuki (1).....E 18th—Carved figure netsuke.
- *Yoshiyuki (2)-Ishinsai.....M 19th—Ivory. Masks. (257)
- *Yoshiyuki (3).....L 19th.
- Yoyusai-Hara.....1772-1845—A noted lacquer artist of Edo; also made netsuke. Signature in lacquer: (Yōyūsai).
- *Yugetsu.....E 18th—Wood and pottery.
- *Yugyokusai (1).....M 19th—Ivory.
- *Yugyokusai (2).....M 19th—Ivory.

- *Yukimasa Ivory. (116)
 Yukimune M 19th—Carved mask-netsuke in ivory. Eng.
 sg: (Yukimune).
 *Yukodo E 18th—(See Sekiho) (the first).
 *Yukoku L 19th—Wood.
 *Yumehachi M 19th.
 *Yumin M 19th—Wood.
 Yusai (1) E 19th—A worker in gold-lacquer; also made
 makiye (lacquer) netsuke.
 *Yusai (2) M 19th—Made makiye netsuke.
 *Yusai (3) L 19th—Carved in wood.
 *Yusen (1) M 19th—Wood.
 *Yusen (2) M 19th—Ivory.
 *Yushu M 19th—Wood.
 *Yuzan M 19th—Wood.

— Z —

- *Zemin Signed netsuke.
 *Zeraku E 18th—Lived in Tokyo. Made netsuke.
 Zeshin-Shibata 1807-1918—A master in gold-lacquering and
 lacquer painting; made gold-lacquered netsuke.
 He was a Court artist. Sg: (Zeshin).
 *Zingetsu E 18th—Wood.
 Zōkoku-Tamakaji 1806-69—A lacquer artist of Takamatsu, Sanuki.
 Excelled in making utensils of *tsuishu* (ver-
 million lacquer-work carved in relief), in the
 Chinese style and in colored lacquer work,
 applying this method to netsuke. A samurai in
 the service of Matsudaira, Lord of Takamatsu.
 *Zoroku A potter of Kyoto; made pottery netsuke.
 Zuigyoku M 19th—Carved in ivory. Eng. sg: (Zuigyoku).
 Zuishō-Hotta 1837-1916—Lived in Tokyo. Excelled in both
 wood and bamboo carving. Eng. sg: (Zuishō).
 *Zuikoku E 19th—Ivory.

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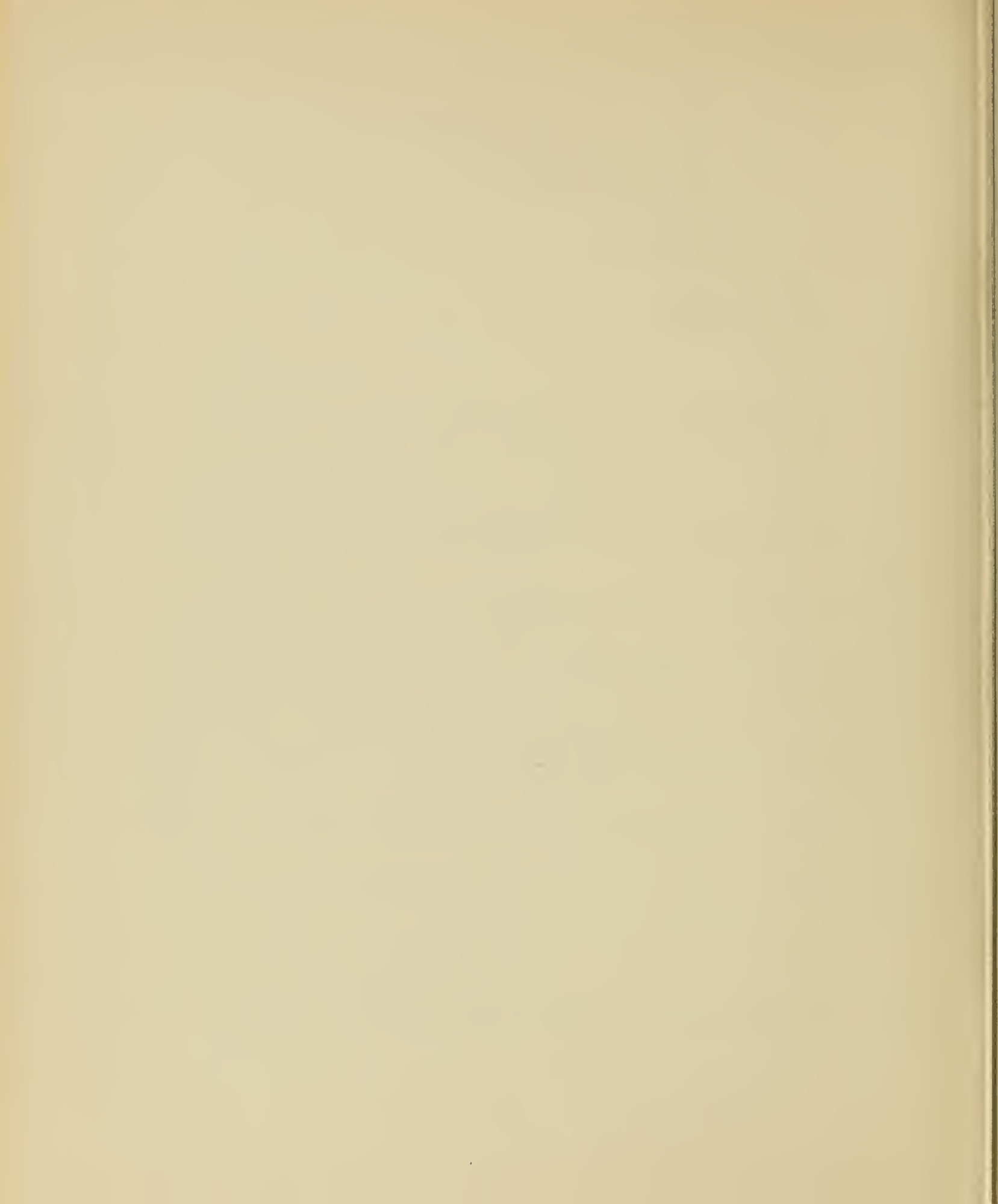
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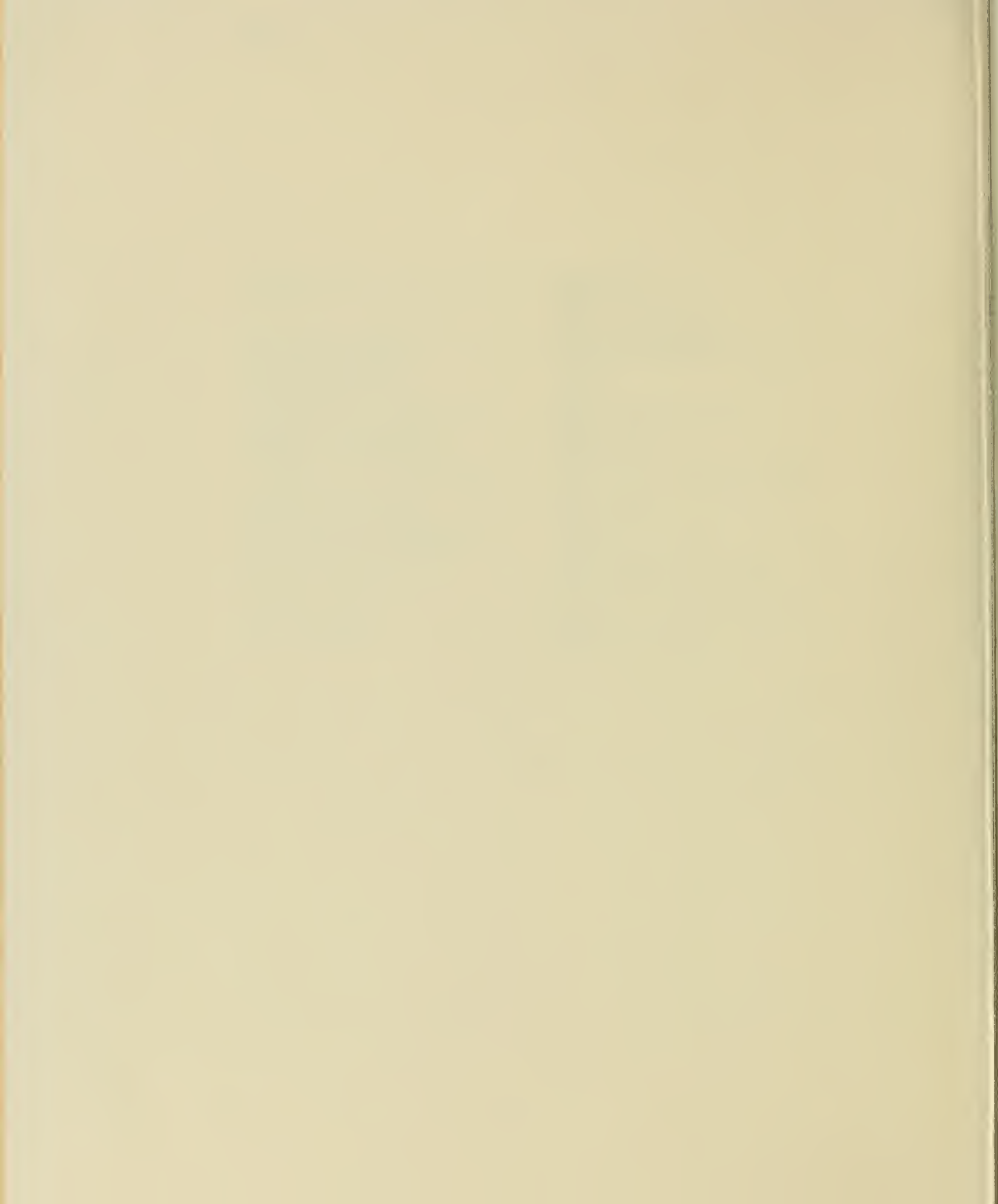
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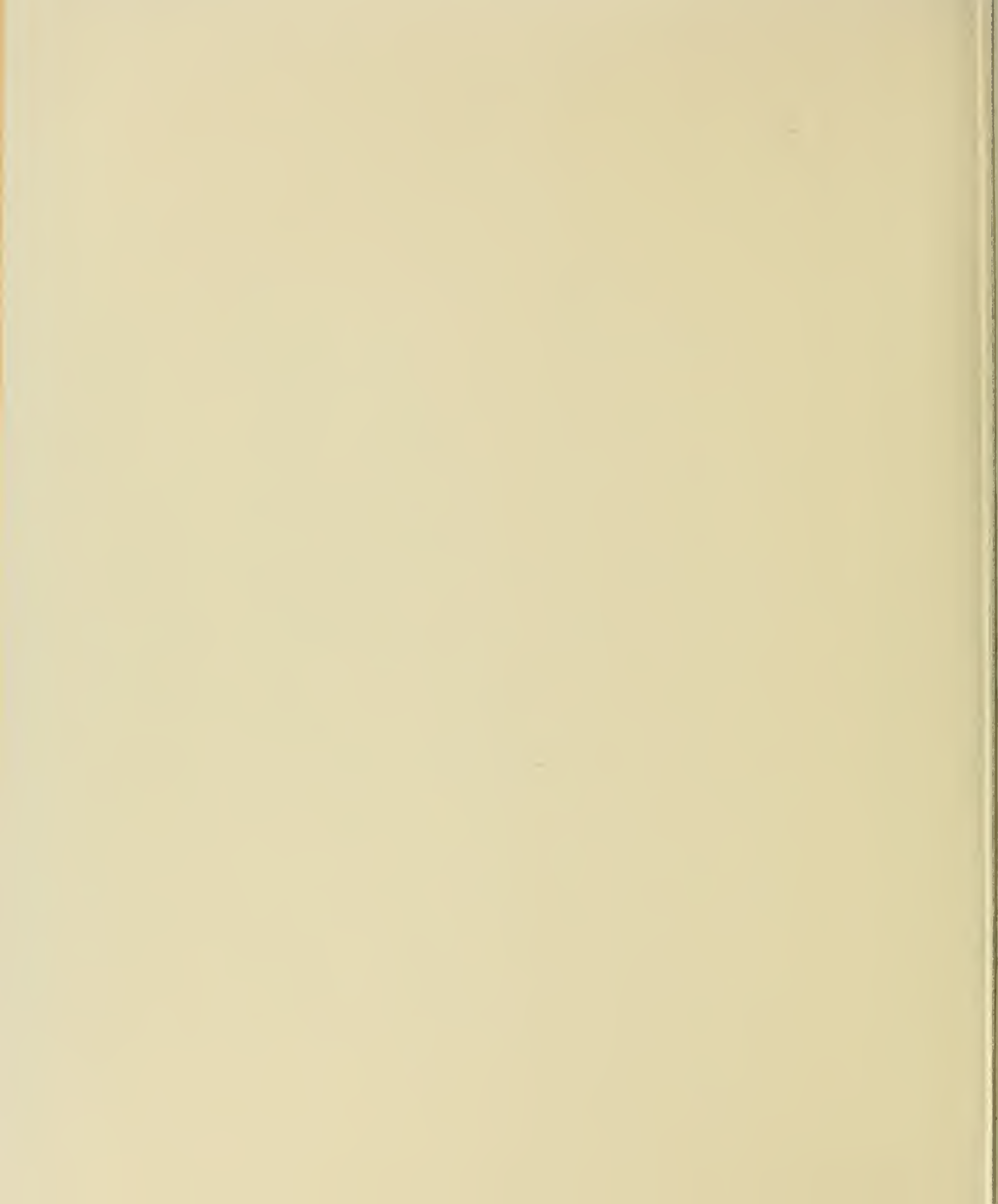
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